

TRUCK TELEVISION LTD.
BROOK ROAD,
THURSTINGTON, MIDDX.
(Tel: 977-3252)

C A M E R A S C R I P T

Prod. No. 35013
Running Time: 51.00"

VER/DHS/ 5422
+ Two Commercial Breaks.

CALLAM. (13)

"A MAN LIKE ME".

by
JAMES MITCHELL

Story Editor
GEORGE MARKSETT

Designed by
WILLIAM PALMER

Directed and Produced by
REGINALD COLLIN

MAIN LOCATION SHOOTING.
DAY SHOOT - FRIDAY 7th APRIL, 72.
NIGHT SHOOT - MONDAY/TUESDAY
10th and 11th April, 72.
NIGHT SHOOT - TUESDAY/WEDNESDAY
11th and 12th April, 72.

LOCATIONS: KINGSTON AREA.

CAMERA REHEARSALS: STUDIO ONE: 2ND,
20th and 21st April, 1972.
VER INSERT VAP - RECORDED THURSDAY 20th APRIL, 72.

VER RECORDING: STUDIO ONE: 2ND,
Friday 21st April, 1972.
15.15 - 19.15

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EDITING: Tuesday 25th April, 1972.

DUBBING: Friday 28th April, 1972.

"CALLAN": A MAN LIKE ME.
(Vtr: 21st April, 1972.)

Callan	EDWARD WOODWARD
Lonely	RUSSELL HUNTER
Hunter	WILLIAM SQUIRE
Meres	ANTHONY VALENTINE
Richmond	T.P. McKENNA
Liz	LISA LANGDON
Snell	CLIFFORD ROSE
Bishop	GEOFFREY CHATER
Stafford	PAUL WILLIAMSON
Routledge	PETER SALLIS
Harris	ROBIN ELLIS
Caroline	BELINDA CARROLL
Deane	STEPHEN WHITTAKER
Mrs. Glover	GLEN NELSON

EXTRAS: CALLED FOR FRIDAY 21st APRIL, 1972.
TIME: 10.15 am.

1 Lady : INT. NEWSAGENT SCENE. (Audrey Searle - 866-8484)
1 Male: INT. NEWSAGENTS SCENE (passerby ext)(Fred Davis
670-5559)
1 Male: INT. HUNTER'S OFFICE (Hunter's agent) (Les Shannon
953-4219)

PRODUCTION AND TECHNICAL CREW.

T.M.	JOHN WAYNE
P.A.	RUTH PARSHILL
S.M.	BETTY CROWE
Make-up Sup:	JOAN HILLS
Costume Sup:	AMBREW GARLAND
Tech Sup:	JOHN EVELEIGH
Cameras:	JOHN WHITE-JONES
Sound:	PETER SAMSON
Vision :	MARTIN PERRITT.
Racks:	JIM FERGUS-SMITH
Grams:	JULIAN FORD.
Lighting Dir.	H. RICHARDS.
Call Boy:	T.B.A.

STUDIO SCHEDULE.

THURSDAY 20th APRIL, 1972.

Camera Rehearsals10.00 - 13.15
LUNCH BREAK13.15 - 14.15
Camera Rehearsals14.15 - 18.00
Line-up, Make-up, wardrobe18.00 18.30
VTR RECORDING INSERT "A"18.30 - 19.30

N.B. PLAYBACK OF FILM LOCATION INSERTS.
CUTTING COPY ONLY. 18.00 - 19.00.

T/C.

FRIDAY 21st APRIL, 1972.

Line-up + Make-up: 09.30 - 10.30
DRESS REHEARSAL 10.30 - 13.30
Lunch Break 13.30 - 14.30
Line up check 14.30 - 15.15
VTR: 15.15 - 19.15
Tech clear 19.15 - 19.30
Tech Ops Supper 19.30 - 20.30

TECHNICAL FACILITIES.

4 Pedestals. 1 Low Angle Dolly Cam. 5.
3 Booms + Mini Boom + Fish and Slung Mics as required.
Linked telephone: HUNTER'S OFFICE to LIZ'S OFFICE.
CAROLINE'S FLAT to HARRIS FLAT.

GRAMS: MUSIC. + Odd effect.

T/C: OPENING 35m SERIES FILM. (Titles supered over)
CAPTION SCANNER. (Opening Titles + End Credits)
SLIDE MACHINE (Act Breaks + End Production Slide)

NOTE: E.S. OF FILM : CALLAN WALKING INTO DISTANCE
to be used as alternative ending with
captions supered over it.

NOTE: T/C and LIGHTING DIRECTOR.

There will be a copy of SLATES 36 + 37. BARRELL SEQUENCE.
SLATES 63 + 64. END DEATH SCENE.

Available for lighting, make-up, wardrobe,
designer to use for checking to match
SHOTS which are to be inserted in them
THESE SHOTS ARE THE VTR INSERT "A".

CALLAN: "A MAN LIKE ME".
RUNNING ORDER.

N.B. PLEASE NOTE THAT ALL FILM INSERTS ARE TO BE EDITED IN TO PRODUCTION AT LATER DATE.
EXCEPT: 1 CLIP FOR END CREDITS TO BE SUPERED OVER.

SCENE NO.	TIME	CHARACTERS	PAGE	SHOT	CAM.	CAM.	CAM.	CAM.	CAM.	SOUND.
OPENING SERIES FILM: (FILM "K" and SOUND "A")										S.O.F.
+ 3 CAPTIONS FOR SUPERING OVER FILM: (Titles)										
Sc. 1 HUNTER'S OFFICE.	DAY 1	Hunter Meres Liz o/v	1-2	1-4	2A	3A	5A			C.1.
Sc. 2 CORRIDOR HARRIS/ FLAT.	DAY 1	Richmond Harris.	3	5	/TAPE RUN/ 2B					Mini Boom. D.1.
Sc. 3 HARRIS L/ROOM	DAY 1	Richmond Harris Caroline	3-5	6-22	1D	3B 3C	4A 4B	5A		C.2. B.1.
Sc. 4 HARRIS CORRIDOR	DAY 1	Caroline Harris.	5	23	2B					D.1.
Sc. 4A HARRIS L/ROOM	DAY 1	Harris Richmond	5-7	24-37		3C	4B 4A			C.2. B.1.
Sc. 5 HUNTER'S OFFICE.	DAY 1	Hunter Meres Snell Callan	8-10	38-61	/TAPE RUN/ 1B 2A 3A 4D					C.1. D.1.
Sc. 6 HARRIS D/ROOM.	DAY 2	Harris Richmond	10-11	62-70	/TAPE RUN/ 2C 3B					A.1.
Sc. 7 COMPUTER ROOM.	DAY 2	Hunter Snell Routledge	12-13	71-77	1E			5B		B.2.
Sc. 7(a) FILM INSERT NO. 1. EXT NEWSAGENTS.	DAY 2	Harris.	13		/TAPE RUN/					S.O.F.
Sc. 9 COMPUTER ROOM.	DAY 2	Hunter Snell Routledge	13-15	83-91	1E	3G		5B		B.2. FISH 1
Sc. 8 NEWSPAPER SHOP.	DAY 2	Harris Mrs. Glover Deane.	16-17	78-82	/TAPE RUN/ 1F 3H					A.2.

/TAPE RUN/

SCENE NO.	TIME	CHARACTERS	PAGE	SHOT	CAM.CAM.CAM.CAM.CAM.	SOUND.
<u>FILM INSERT NO. 2.</u>						
Sc. 10 EXT. STREET. PARKED TAXI.	DAY 2	Callan Lonely	18-21			.S.O.F.
Sc. 11 HUNTER'S OFFICE.	DAY 2	Hunter Bishop	22-24	92-106 1B	2A 4D 4C	C.1. B.1.
Sc. 12 HARRIS L/ROOM.	DAY 2	Harris Richmond	24 25(a)	107-115	<u>/TAPE RUN/</u> LG 2D 3B 4A 1D	A.1. C.2.
<u>FILM INSERT NO. 3.</u>						
Sc. 12(a) EXT. STREET OUTSIDE NEWSAGENTS.	DAY 2	Callan	26		<u>/TAPE RUN/</u>	S.O.F.
Sc. 13 NEWSAGENTS.	DAY 2	Callan Mrs. Glover Deane	27-28	116-123	1H 1F 1J	3J A.2.
Sc. 14 HUNTER'S OFFICE	DAY 2	Hunter Stafford Liz o/v Meres Extra	29-31	124-141	<u>/TAPE RUN/</u> 1B 2A 3A	C.1.
Sc. 15 LIZ'S OFFICE.	DAY 2	Liz Meres Callan Hunter o/v	31-32	142		4H B.3.
Sc. 16 HUNTER'S OFFICE	DAY 2	Hunter Callan	32-33	143-150	1B 2A	C.1.
END OF PART ONE: SLIDE.						

SCENE NO.	TIME	CHARACTERS	PAGE	SHOT	CAM. CAM. CAM. CAM. CAM.	SOUND.
PART TWO: SLIDE.						
Sc. 17 HUNTER'S OFFICE.	DAY 2	Hunter Callan Snell Liz	34-38	150(a) to 177	1B 2A 3A	C.1.
FILM INSERT NO. 4.					/TAPE RUN/	
Sc. 18 EXT. STREET OUTSIDE HARRIS FLAT.	DAY 2 .	Meres	39			S.O.F.
Sc. 18A HARRIS L/ROOM.	DAY 2	Harris Richmond Meres.	40	178 to 183	1D 2B 3D 4J	A.1. B.1.
Sc. 19 HARRIS CORRIDOR.	DAY 2	Meres Harris	40	184	3B	D.1.
FILM INSE T NO. 5.					/TAPE RUN/	
Sc. 20 EXT. BALCONY HARRIS FLAT.	DAY 2	Richmond	41			S.O.F.
Sc. 21 HARRIS CORRIDOR.	DAY 2	Harris Meres.	42-45	185- 191	LC 2E 3D 4B 4C	D.1.
FILM INSERT NO. 6.					/TAPE RUN/	
Sc. 23 EXT. BALCONY HARRIS FLAT.	DAY 2	Richmond	46			S.O.F.
+ Sc. 24 EXT. TAXI OUTSIDE HARRIS FLAT.		Callan Lonely				
+ Sc. 25 EXT. HARRIS FRONT DOOR AND STEPS.		Meres Callan Lonely				
+ Sc. 26 EXT. TAXI OUTSIDE HARRIS FLAT.		Callan Lonely.				
Sc. 27/28 HARRIS L/ROOM.	DAY 2	Richmond Harris.	47-48	192-197 1C	3E 4B	A.1. B.1.

[illegible]

SCENE NO.	TIME	CHARACTERS	PAGE	SHOT	CAM.CAM.CAM.CAM.CAM.	SOUND.
FILM INSERT NO. 7.						
Sc. 39 EXT. ENTRANCE HARRIS FLAT. + Sc. 40 EXT. BALCONY HARRIS FLAT. + Sc. 41 EXT. STEPS TO HARRIS FRONT DOOR.	DAY 2	Harris Callan Meres. Richmond Harris Callan Meres.	58			S.O.F.
Sc. 42 HARRIS HALL/ CORRIDOR.	DAY 2	Harris Callan Meres.	59	245 to 246	1K 2B	D.I.
Sc. 43 HARRIS L/ROOM.	DAY 2	Callan Meres	59	247	4J	B.I.
Sc. 44 HARRIS KITCHEN TO L/ROOM.	DAY 2	Callan Meres Harris.	59	248 to 249	2F 3E	FISH.
FILM INSERT NO. 7(A)						
Sc. 45 EXT. WINDOW LEDGE HARRIS FLAT.	DAY 2	Richmond	59(a)			S.O.F.
Sc. 46 HARRIS L/ROOM. X CUT. Sc. 46(a) HUNTER'S OFFICE.	DAY 2	Callan Meres Harris Hunter	59-61	250 to 258		S.O.F.
END OF PART TWO: SLIDE.						GRAMS

SCENE NO.	TIME	CHARACTERS	PAGE	SHOT	CAM, CAM, CAM, CAM, CAM,	SOUND.
<u>PART THREE: SLIDE.</u>			62			GRAMS.
Sc. 47 HARRIS L/ROOM.	NIGHT 2	Harris Meres	62-63	259 to 269	3B	5C B.1.
<u>FILM INSERT NO. 8.</u>				<u>/TAPE RUN/</u>		
Sc. 48 - 56. EXT./INT. WAREHOUSE.	NIGHT 2	Callan Lonely Security Man Richmond	64-70			S.O.F.
Sc. 57 HARRIS L/ROOM.	NIGHT 2	Meres Harris.	71	270-271	4A 5C	B.1.
Sc. 58 HARRIS CORRIDOR.	NIGHT 2	Meres Hunter Stafford	71-72	272 to 273	1K 3M	D.1.
Sc. 58(a) HARRIS L/ROOM.	NIGHT 2	Meres Hunter Stafford Harris.	72	274	4J 5C	B.1.
<u>FILM INSERT NO. 9.</u>				<u>/TAPE RUN/</u>		
Sc. 59 - 67. INT./EXT WAREHOUSE	NIGHT 2	Callan Richmond Hunter Lonely Meres.	73-81			S.O.F.
END CREDITS: <u>VERSION 1:</u> <u>FILM CLIP:</u> L.S. CALLAN WALKING OUT OF WAREHOUSE.						
+ CAPTIONS SUPERED OVER.						

<u>VERSION 2:</u> <u>CAPTIONS</u> supered over BRICK WALL CAPTION ON FLOOR CAMERA.						

T/C. P/L. UP: S.C.F.

(
PART ONE.

T/C. SUPER CAPTION 1.
by JAM.

T/C. SUPER CAPTION 2.
"A MAN LIKE".

T/C. SUPER CAPTION 3.
by JAM.

1. MTX TO:
1(A) (IC. Y)
J.A. CH

File goes down
-reveal Hunter
MCU L. F.G.

SC.1. HUNTER'S OFFICE (DAY 1)

HUNTER IS WORKING THROUGH A FILE.

KNCKK.

KNCKK AT DOOR.

Incl. Meres
into shot
R. b.g.

HUNTER: Yes?

MERES: (ENTERING)

HUNTER: Well?

MERES: Same as all the others, sir.
False alarm.

GRAB R FAST
WITH HIM TO DESK.
TRACK TO POS. B.

HUNTER: Damn.

HE LOOKS AGAIN AT FILE.

INTERCOM: Yes?
BUZZES.

CAMERA 2
CAMERA 3
MOVE INTO
POS. A.'S

LIZ: (O/V) Mr. Bishop on
the line, sir.

LIZ C.
in office.

HUNTER: Tell him I've gone out.
Liz. He'll ask if we've found
Richmond. Tell him no.
HE SWITCHES OFF INTERCOM. LOOKS
AGAIN AT FILE, SLAMS IT OUT
OF THE WAY.

Let Meres into
l. b.g.

HUNTER: I've tried every known
safe-house, every known contact.
I've told the free-lancers I'll
pay fifty thousand rounds. And
what have we got? Not a squeak. Not
a whisper.

HUNTER: Maybe he's already got
away, sir.

2. 3(A)
CU Hunter.

HUNTER: No. Not this time. I've
plugged every bolt hole.

MERES: The Russian Embassy -

HUNTER: The last place he'd try.
He couldn't even phone them
without us knowing. And he knows
that. No..he's out there.
Waiting for a chance to make a
break.

3. 2(A)
MCU Meres.

MERES: He'll make a mistake
somewhere.

4. 3(A)
A/B
PAN HIM L TO
TIGHT 2s
with Meres.
Hunter l. Fr.
Meres. R. Fr.

Let Hunter go
HOLD ON MERES.

HUNTER: Will he, Meres? People
like Richmond don't make mistakes.
They just become more
dangerous.

TAPE RUN: CAMERA 1 to POS. C. - L/ROOM.
CAMERA 2 to POS. B. - CORRIDOR - HARRIS'.
CAMERA 3 to POS. B. - L/ROOM.
CAMERA 4 to POS. A. - L/ROOM.

ARTISTES.
Richmond
Harris.
Caroline.

BOOM MINI D. 1. - CORRIDOR.
BOOM B. to Pos. 1 - L/ROOM.
BOOM C. to Pos. 2 - L/ROOM.

5. 2(B)
CU DOOR
it opens to see
Richmond in
CU.

SC. 2 INT. CORRIDOR TO
HARRIS' FLAT. (DAY 1)

D.1.

ZOOM BACK TO
HOLD 2s
with Harris.

KNOCK. RICHMOND AT DOOR. HARRIS
OPENS IT.

RICHMOND: Mr. Harris?

HARRIS: Yes.

HARRIS: May I come in?

HARRIS: What do you want?

RICHMOND: It's all right, Mr.
Harris. I am an old friend.

HARRIS: What is this? A Joke?

RICHMOND: We have a mutual
acquaintance. You made an
arrangement with him. In 1966.

HARRIS: I don't know what you're
talking about.

RICHMOND: An arrangement in case
of emergencies. Let us go
inside. (HE GOES PAST HARRIS)

HARRIS: No. Wait

Let them come
fwd on cut
of Fr. L.

6. 1(C)
L/A
Caroline R. f.g.
Richmond c. b.g.
Harris l. b.g.

SC. 3. INT. LIVING ROOM/HARRIS'
FLAT (DAY 1)

BOOM C. 2.
BOOM B.1.

RICHMOND: Oh, I'm sorry. I
didn't know you had company.

CAROLINE: Hello.

HARRIS: A friend.

7 4(A)
MCU Richmond.

RICHMOND: An old friend. Peter and I have known each other a long time, haven't we, Peter?

8. 3(B)
MCU Harris.

L.A. G.: NCDS.

9. 1(C)
A/B

4 POS. B.
/ L/ROOM.

RICHMOND: He obviously isn't going to introduce us, and I don't blame him.

CAROLINE: Hullo.

10. 4(B)
CU Caroline. 1 POS
11. 3(B) D
2s / L/ROOM.
Caroline R.
Richmond l. b.g.

RICHMOND: He's a very lucky man. Peter and I belong to the same club. He must bring you along some time on ladies night.

12. 4(B) (he turns)
MCU Richmond.
HOLD HIM TO
2s
with Harris
R. b.g.

CAROLINE: You didn't tell me you were expecting anyone.

HARRIS: I - I had forgotten.

13. 1(D)
MCU Caroline.

RICHMOND: It's my fault. It's a deal Peter and I are involved in. Isn't it maddening how business always seems to come before pleasure?

14. 3(B)
MCU Harris. 1 POS. C.
15. 4(B) / L/ROOM.
A/B

16. 3(B)
MCU Richmond.

CAROLINE: I used to think that once - then I realised if there wasn't any business none of us could afford pleasure, could we?

17. 4(B)
2s
Richmond l. f.g.
Caroline R. b.g.

18. 3(B)
A/B

RICHMOND: What a marvellous realist you are, Miss

19. 4(B)
MCU Caroline.

LANE: Lane. Caroline Lane.
Will it take long?

20. 1(C)
MCU Harris.

HARRIS: I don't know.

21. 3(B)
MCU Richmond.
(closer shot)

RICHMOND: Hours, I'm afraid.

22. 4(B)
A/B
She rises.

3 POS.C.
/ L/ROOM. /

CAROLINE: Oh shall I go then?(RISES)
Give me a call.(SHE STARTS TO LEAVE)

PAN HER L TO
2s with Harris.

HARRIS: No..wait.

They exit l to
hall.

23. 2(B)
L.S. Hall.

SC.4. INT. HARRIS' CORRIDOR(DAY 1). BOOM D. 1.

ZOOM WITH THEM
TO CU
as they kiss.

HARRIS: Bye darling. I'll call
as soon as I'm free.
HE WALKS TO THE DOOR WITH HER.
AT THE DOOR, SHE TURNS TO HARRIS.

Let Caroline go.
HOLD HARRIS -
THEN LET HIM GO L.

CAROLINE: Soon?

HARRIS: I'll phone you.

24. 3(C)
MCU Harris.
PAN HIM L TO
2s
with Richmond
at window.

SC. 4(A). LIVING ROOM. (DAY 1) BOOM C. 2.
BOOM B. 1.

HARRIS SHUTS THE DOOR. TURNS
TO RICHMOND.

HARRIS: What the devil do you
think you are doing?

RICHMOND: She's very nice.
What does she do ?

25. 4(B)
2s
Rich. l. f.g.
Harris R. b.g.

HARRIS: Well, she's hoping to be an
actress. She's a model. Very successful
too. Who are you?

PAN R WITH RICHMOND.

RICHMOND: You can call me Richmond.

26.

3(C)

2s

thru'

l. f.g.

Harris d. b.g.

HARRIS: Who sent you here?RICHMOND: Your instructions are quite clear. You would be contacted in an emergency. I have now contacted you.4 POS. A.
/ L/ROCM. /HARRIS: I don't want any part of it.

27.

4(A)

MCU Richmond.

RICHMOND: I'm afraid you have no choice. I'm sure you remember the note you signed. And we have a photo of you taking the money. At the Albert Memorial, wasn't it?

28.

3(C)

MCU Harris.

HARRIS: Suppose I tell the police?

29.

4(A)

A/B

RICHMOND: Whatever happened to me, you'd get at least 14 years under the Official Secrets Act. My friends would see to that.

30.

3(C)

A/B

HARRIS: What am I supposed to do?

31.

4(A)

A/B

PAN HIM TO SOFA.

RICHMOND: Nothing at all. Just put me up for a few days.

32.

3(C)

MS Harris.

GRAB L TO 2s

with Richmond.

HARRIS: What have you done?Let Rich. cross Fr.
to R. f.g.RICHMOND: You really must remember not to ask unnecessary questions. (BEAT) What size shirts do you take?HARRIS: You haven't killed anyone, have you?

33.

4(C)

MCU Richmond.

RICHMOND: There you go again. What did you say your shirt size is?

34.

3(C)

MCU Harris.

HARRIS: Sixteen ...what the hell's that...

35.

4(C)

MCU Richmond.

RICHMOND: Good. I hope the sleeve length is right, then you don't have to buy me any new ones. But I shall need underclothes and some pyjamas. You'll forgive me, I know. I'm rather particular about things like that.

36.

3(C)

2s

Richmond R. f.g.

Harris l. b.g.

HARRIS: You really are going to stay here.....

CRAB TO HOLD
richmond at f.g.
Harris R. b.g.

RICHMOND: Ten thousand pounds is a lot of money, Peter. It was worth even more in 1966. Now you've got to earn it.

4 POS. C.
/ L/RCCM. /

HARRIS: I'm not traitor, you know.

37.

4(C)

CU Richmond.

RICHMOND: Of course not.

TAPE RUN.

CAMERA 1 to POS. B. CHANGE FROM DOLLY TO PEDESTAL. HUNTERS
CAMERA 2 to POS. A. - HUNTERS
CAMERA 3 to POS. A. - HUNTERS
CAMERA 4 to POS. D. - HUNTERS.

BOOM C. to Pos. 1.
BOOM D. to Pos. 1. - HUNTERS.

ARTI. FES:

CALLAN
HUNTER
MILES
SNELL.

38. 4(D)
MCU Callan. SC. 5. 1)

39. 3(A)
2s Hunter l. f.g.
Meres R. b.g. HUNTER: Well, I think he's in London.

40. 2(A)
MCU Snell. MERES: London, sir?

41. 3(A)
A/B
But tighter on Hunter. HUNTER: 12 million people, that's why.
It's easier to get lost.

42. 4(D)
A/B are
CALLAN: And there/Russian ships in the docks,
and Russian planes at the airport, and Russian
friends all over the place.

43. 1(B) (PEDESTAL)
MCU Hunter
PAN HIM L
BUT HOLD ON MERES. HUNTER: Exactly.

44. 3(A)
MCU Snell. MERES: We'll have to do a lot of checking...
records, files, suspects....

PAN HIM TO DESK
and 3 shot
with Callan and
Hunter. SNELL: I have a suggestion, sir.

HUNTER: Yes?

45. 1(B)
MCU Snell. SNELL: Finding a needle in a haystack is
really a matter of eliminating all possibilities.
except one. Whatever is hay can be discarded
at once. The metals remaining can be sorted
and classified, and the search concentrated
on ferrous metal only. A needle among fifty
million other objects is invisible. But among five
- or even ten - it's immediately apparent.

46. 3(A)
MCU Hunter. HUNTER: Snell, I've had a terrible day so far.
If you're going to make it worse.

47. 1(B)
AEB Snell. SNELL: I was about to suggest, sir, that
we use a computer.

48. 2(A)
MCU Meres.

49. 3(A)
2s
Snell l. f.g.
Hunter R. b.g.

HUNTER: And ask it where Richmond is, I suppose?

SNELL: Exactly.

50.

1(B)

A/B Snell.

HUNTER: On what information?

SNELL: We have great deal in our archives. Suspects, sympathisers, records on possible sleepers, files, cross indexes. Callan's talks and my interrogation of him. But Jones is right. It would take a lot of checking.

51.

3(A)

MCU Callan.

52.

1(B)

A/B Snell.

53.

2(A)

MCU Meres.

CALLAN: Days, maybe weeks.

54.

3(A)

MCU Callan.

SNELL: So we programme the computer to sort it all out.

55.

4(D)

2s

Snell l. f.g.

Hunter R. b.g.

HUNTER: I'm not sure....

SNELL: We tell it the names in our files.

56.

1(B)

A/B Snell.

All the names. Not just subjects, but contacts, witnesses, everybody they ever knew, anybody who has come to our notice. The computer cross checks that.

HUNTER: And?

57.

2(A)

MCU Callan.

PAN HIM L TO

2s

with Snell.

CALLAN: We might come up with a short list of people likely to help Richmond?

SNELL: We have a good chance.

CALLAN: How long will it take?

58.

1(B)

MCU Meres.

SNELL: A good team can programme it in a day.

MERLIS: When I was in Washington,
sir. The FBK computer could come
up with half a dozen suspects out
of millions in six seconds.

59. 2(A)
MCU Hunter.

HUNTER: I never did like American
methods.

60. 1(B)
MCU Snell

SNELL: But they work sometimes,
sir.

61. 2(A)
A/B

CRAB R TO
HOLD HUNTER
RISING AND
GOING L TO DOOR.

HOLD GROUP F.G.
PUSH IN TO
CU
CALLAN.

HUNTER: All right, I'll set
it up. (HE GOES OT OUTER OFFICE)

CALLAN: Have you ever had the
feeling that human beings are
becoming redundant?

TAPE RUN: CAMERA 1 to POS. E. - COMPUTER
CAMERA 2 to POS. C. - HARRIS DINING ROOM.
CAMERA 3 to POS. B. - HARRIS DINING ROOM.
CAMERA 4 to POS. E. - CHANGE TO LOW DOLLY - COMPUTER

BOOM A. to Pos. 1. - D/ROOM.
BOOM B. to Pos. 2 - COMPUTER.

ARTISTES:
Harris
Richmond.

Routledge
Hunter
Snell.

62.

3(B)

MCU Richmond
and paper.

SC. 6: HARRIS DINING ROOM (DAY 2) -BOOM A. 1.

HARRIS AND RICHMOND FINISHING
BREAKFAST.

See Harris
enter between
two.
Hold 2s.

RICHMOND: I think it's time for you
to go out.

HARRIS: You said I couldn't.
I've told Camline I've got a
cold.

RICHMOND: Your cold is better now.

HARRIS: How long are you going to
stay here? What are you waiting
for?

RICHMOND: Go and take a walk.
The air will do you good.

HARRIS: After you've gone, what
happens to me?

PAN RICHMOND
R. TO COUNTER
AND PUSH IN.

RICHMOND: You go back to sleep,
Mr. Harris. Until we need to
wake you again.

63.

2(C)

MCU Harris.

HARRIS: You can't keep on blackmailing me.

RICHMOND IGNORES HIM.

RICHMOND: While you're out, I'd like you to do a small errand for me.

HARRIS: I'm not going to break the law for you.

64 3(B)
MCU Richmond.

65. 2(C) RICHMOND: Of course not./I only want you
MS Harris. to go to a shop that sells Continental papers
HOLD HIS SIT. and get me a magazine./ It's Russian.

65. 3(B)
A/B

P/BACK WITH RICHMOND
to TIGHT 2s
with Harris.

HARRIS: What magazine?

Richmond sits
R. of f.g.
Harris l. b.g.

RICHMOND: It's called Krokodile. It's a humorous publication. This week's issue should be on sale in London today.

HARRIS: You're not English, are you?

67 2(C)
MCU Richmond.

RICHMOND: You can be very tiresome, Mr. Harris. Just bring me back the magazine. I need a little light reading.

68 3(B)
A/B

HARRIS: I've got plenty to read here.

RICHMOND: The jokes in Krokodile are awful. I am a connoisseur of awful jokes. It's one of my weaknesses.

HARRIS: What happens if anybody calls while I'm gone?

69. 2(C)
CU Richmond.

RICHMOND: I shall ignore them. Unless, of course, it's the charming Miss Lane.

70. 3(B)
CU Harris.

71.

4(E) (LOW ANGLE DOLLY)

L.A. L.C. SET.

See Hunter, Snell
and Routledge
enter.SC.7. INT. COMPUTER ROOM. DAY. 2BOOTH B. 2.HUNTER WITH ROUTLEDGE. THE COMPUTER,
HUGHES AND OMINOUS, IS HUMMING.ROUTLEDGE: You don't smoke, do you?HUNTER: Certainly not.ROUTLEDGE: Please don't. It can cause
her to have a breakdown. She's allergic
to tobacco.PAN L. TO L/A
GROUP AT DESK.HUNTER: I'm sorry to land you with such a
rush job, but we're working against time.ROUTLEDGE: MOD made it very clear that you
had top priority. Actually, I can't recall
dealing with your section before.HUNTER: We tend to work on a more individualistic
basis.

72.

1(E)

MCU Routledge.

ROUTLEDGE: Then they find that Edna can
do in half an hour what it takes them
three months to work out, and they change their
tune.

73.

4(E)

L/A

Close 2s

Hunter l. f.g.

Snell R. b.g.

HUNTER: The only experience I have of
computers are my bank statements. They don't
inspire confidence, I'm afraid.

74.

1(E)

A/B Routledge

75.

4(E)

GROUP SHOT.

ROUTLEDGE: I'm glad to say the government doesn't share your scepticism. / Edna has worked out the British entry into Europe down to the last tone of coal - and it only took her four days. Shall we start?

76.

1(E)

A/B Routledge.

77.

4(E)

A/B

See Snell come forward with papers.

SNELL: I've broken the information down into several sub-headings - male and female - that sort of thing.

TAPE RUN:

CAMERA 1 STAY ON FCS. E.

CAMERA 3 to PCS. G. - COMPUTER

CAMERA 4 to PCS. F. - COMPUTER.

BOOM B. to pos. 2. - COMPUTER.

FISH L.

ARTIST: A/B COMPUTER ROOM.

83

1(E)

3s

Snell R. f.g.

Hunter, Routledge

l. b.g.

Sc. 9. COMPUTER ROOM (DAY 2)

BOOM B. 2.
FISH POINT 1.

HUNTER: Why do you call it Edna?

ROUTLEDGE: Electronic Distributed Numbers Assessor - EDNA.

84.

3(G)

2s

Routledge l. f.g.

Hunter R. b.g.

HUNTER: Of course you know all the material you're feeding into her is highly secret

ROUTLEDGE: She's no security risk, I promise you.

85.

4(F)

MCU Routledge.

HUNTER: How long will it take?

ROUTLEDGE: She's already programmed
with the information you supplied.

TAPE RUN. CLEAR: CAMERA 3 and CAMERA 1.
+
MACHINE IF POSSIBLE.

86. 1(E)
CU MACHINE.

THEY WATCH AS EDNA FULFILLS HER
FUNCTION.

87 4(F)
MCU Routledge.

ROUTLEDGE: I'll get these teleprinted.

P/BACK TO
2s
AND CRAB L TO
HOLD 3s with
"nell and
machine.

HE MOVES TO THE COMPUTER.

HUNTER: They mustn't go out of your hands.

P/B TO
DESK HOLD
3s.

ROUTLEDGE: They won't.

HUNTER: (PAUSE)
How many names have we got?

ROUTLEDGE: It looks like nine.

HUNTER: Will that machine remember them?

ROUTLEDGE: Edna remembers everything I
allow her to remember.

88. 1(E)
CU Routledge.

HUNTER: And how much is that?

ROUTLEDGE: Not a thing.

89 4(F)
CU Key.

HUNTER: Never?

/ 3 REPOS INTO POS. F
CN SHOT 89. /

90.	<p>1(E) MCU Routledge.</p> <p>P/BACK AND CRAB R to see the group go. DEPRESS TO BOTTOM DOLLY.</p>	<p><u>ROUTLEDGE:</u> Never./I don't want you on my backcome on. We'll get this teleprinted. (THEY MOVE)/You forgot the magic word.</p>
91.	<p>3(F) 3B Routledge 1. f.g. Hunter R. b.g. Snell c.</p> <p>PUSH INTO HUNTER.</p>	<p><u>HUNTER:</u> Magic?</p> <p><u>MCU HUNTER:</u> You're supposed to say thank you. Edna is very formal.</p>

TAPE RUN: CAMERA 1 to Pcs. F. - NEWSPAPER SHOP.
CAMERA 3 to Pcs. H. - NEWSPAPER SHOP.
BOOK A. to Pcs. 2. - NEWSPAPER SHOP.

NOTE: HARRIS 's entrance to shop direct
FLIM INSERT NO. 1. CONTINUITY.
His umbrella is wet - his shoes wet.
Little rain on clothes.

NOTE 2: CAMERA 4 OFF LOW ANGLE AND ONTO PEDESTAL.

A TIMES:
Mrs. Glover
Deane
Harris
Lady Extra.

Coming to 1 on Shot 78.

FILM INSERT NO. 1.
To be edited in
at later date.

-15(a)-

S.O.F.

Sc. 7(a). EXT. NEWSAGENT SHOP.
STREET TO ENTRANCE OF SHOP. (DAY)

HARRIS WALKS UP STREET. CARRYING
UMBRELLA. IT IS RAINING. HE
GOES INTO NEWSAGENTS.

FILM INSERT NO. 1.

-15(a)-

78.

1(F)

WARDROBE.

2s

Film

SC.8. INT. NEWSPAPER SHOP: DAY.

Mrs. G. and

Cont.

lady extra.

Harris.

+ Wet umbrella.

See Harris enter.

CRAB L WITH HIM

to

LADY

2s

EXTRA.

with Deane

PAN HIM BACK

TO O/S WITH

MRS. G.

THIS IS A LEFT WING "AGITPROP" TYPE BOOKSHOP
SELLING RADICAL AND LEFT WING PUBLICATIONS AND
UNDERGROUND LITERATURE. POSTERS OF ANGELA
DAVIS, CHE, AND WOMEN'S LIB. CHINESE, RUSSIAN,
AND SIMILAR MAGAZINES ON DISPLAY.

HARRIS WAITS AS A CUSTOMER IS SERVED BY MRS.
GLOVER,

MRS. GLOVER: Yes sir?

HARRIS: What Russian papers have you got?

MRS. GLOVER: Pravda, Trud, Isvetisia.

Or do you want the English language
ones? There is Soviet Culture, and
Soviet Sportswoman, over there, by
the Malcolm X shelf.

GO WITH HARRIS
AND PUSH IN TO
MCU.

HARRIS: Actually, it's called Krokodile.

79.

3(H)

MRS GLOVER: Oh?

2s

Mrs. G. l. f.g.

Harris R. b.g.

HARRIS: It's a funny paper. I'm told.

CRAB L TO HOLD

O/S 2s

Fav. Harris.

MRS. GLOVER: No sir - I'm sorry. We
don't have it.

Let Deane

enter

left Fr.

HARRIS: I have tried everywhere in Charing
Cross Road and they didn't have it either -
where do you think.... I could get it?

80. 1(F) DEANE: I think you mean this one.
MCU Deane. MRS. GLOVER PALES TO HARRIS.

81. 3(H) HARRIS: Is it the latest? one?

82. 1(F) DEANE: This week's.
3s
Deane l. b.g.
Mrs. G. c. f.g.
Harris R. b.g. MRS. GLOVER: You are lucky, I didn't
even know we carried it. Fifteen pence
please.

HARRIS: PAYS HER.

MRS. GLOVER: Is it really funny?

HARRIS: I don't know. I mean, it's
for a friend.

MRS. GLOVER: Lucky to get it. I
can't recall anybody asking for it
before. Maybe I could put it on
order for you, sir. To make sure.

HARRIS: Thank you. I'll let you know.

MRS. G: Oh, he's forgotten his change.

TAPE RUN. CAMERA 1 to POS. B. - HUNTERS
CAMERA 2 to POS. A. - HUNTERS
CAMERA 4 to POS. D. - HUNTERS.

BOOM C. to Pos. 1. - HUNTERS.
BOOM B. to Pos. 1 - HUNTERS.

NOTE: FIIM INSERT NO. 2. SC. 10. EXT. TAXI.
No continuity in and out of Studio.

ARTISTES:
Hunter
Bishop.

ON FILM INSERT NO. 2.
To be edited in at
later date.

-18-

S.O.P.

SC. 10. EXT. STREET. LONELY'S
TAXI PARKED IN STREET. (DAY).

LONELY IS SITTING THE DRIVER'S
COMPARTMENT OF HIS TAXI. HE IS
READING THE BACK PAGE OF THE
PERSONAL COLUMNS IN "THE TIMES".
IT INVOLVES SUPERHUMAN CONCENTRATION
ON HIS PART. SOMETIMES HE HAS TO
SPELL OUT A WORD TO HIMSELF
INAUDIABLE.

CALLAN APPEARS. LONELY IS
ENGROSSED AND DOES NOT NOTICE
HIM. CALLAN STANDS BY THE DRIVER'S
COMPARTMENT. HE TAPS ON THE TAXI.

CALLAN: Shop.

LONELY:(DROPS THE TIMES.) Mr.
Callan.

CALLAN: Who did you expect?
The Aga Khan?

LONELY: I was reading the Times.

LONELY: Very interesting paper, the Times, Mr. Callan. A geezer left it in the cab. You should read it sometimes.

CALLAN: Since when could you read?

LONELY IS HURT.

LONELY: I got taught, don't you remember? In the Scrubs. That solicitor what was doing five years. He ran a class. I was his best pupil.

CALLAN: I can imagine.

HE OPENS THE DOOR OF THE CAB TO GET IN.

CALLAN: Come on, I haven't got all day.

LONELY IS STILL PREOCCUPIED WITH SOMETHING IN THE TIMES.

LONELY: Mr. Callan.

CALLAN GETS INTO THE CAB.

INT. CAB. DAY.

CALLAN: Get moving will you.

LONELY: It doesn't make sense.

HE IS TRYING TO PUZZLE OUT.

CALLAN: For God's sake, put that paper away.

LONELY: (READING PAINFULLY): It says here "Trevor. Meet me Peter Pan 5 p.m. Tuesday. St. George." What's that supposed to mean, Mr. Callan?

CALLAN: Here, give me.

LONELY HANDS HIM THE PAPER THROUGH THE WINDOW. CALLAN TAKES ONE LOOK. THEN:

CALLAN: It's an ad. Lonely.

LONELY: What's it advertize then?

CALLAN: They're personal ads. This used to be called the agony column.

LONELY: What for?

CALLAN: Well, for instance, people who didn't know how to get in touch with each other...or who didn't want to let anybody else know...

LONELY: Funny way of doing it. I mean, if you want to keep something secret...

BUT CALLAN IS ALREADY WAY AHEAD, THE IDEA HAS STRUCK HIM SUDDENLY.

FILM INSERT NO. 2.

-21-

SOUND.

CALLAN: First stop Charing Cross.

LONELY STARTS THE ENGINE UP.

FILM INSERT NO. 2.

-21-

92. 2(A)
INT BISHOP.
93. 1(B) SC.11 HUNTER'S OFFICE (DAY) BOOM C. 1.
2s BGM B. 1.
Hunter 1. b.g.
Bishop R. f.g.
BISHOP AND HUNTER SEATED
AT DESKS.
94. 2(A) HUNTER: They're the nine names.
A/B TIGER.
95. 4(B) BISHOP: what's this?
CU Hunter.
HUNTER: I'll deal with that.
- BISHOP: I suppose I should like
this computer stuff.
96. 2(A) HUNTER: The names make sense.
A/.
- BISHOP: Do they?
97. 4(D) HUNTER: Essentially. We're looking for
A/B a sleeper. Richmond wouldn't go to
a known suspect for help. He'd try
somebody they set up long ago, just
for such an emergency.
98. 1(B) BISHOP: And you think one of these...
A/B 2s
4 POS. G.
/ HUNTERS' /
HUNTER: Could be the sleeper we are
looking for.
99. 2(A) BISHOP: Dr. Frederick Garner,
MCU Bishop. Lecturer in sociology, Birkenhead
Technical College?
100. 4(G) MCU Hunter.

101. 2(A)
A/B Bishop.

HUNTER: Never had anything on him, actually. But he did get his name noted. The Cuba anti-imperialist world convention, '65. He was one of the, er, delegates.

102. $\frac{1(B)}{A/B \ 2s}$

BISHOP: Ah. (BEAT) Jennifer Brady, winner of the Dostoevsky Short Story Prize? Why her?

HUNTER: Green sheet.

BISHOP: Interesting. Where does she live now?

Let Hunter come
to cam.
CRAB L TO HOLD
28

HUNTER: Macclesfield.

BISHOP CONTINUES READING THE LIST.

BISHOP: O'Connor. Mason, Harris. None
of these names mean much to me.

HUNTER: Exactly. But the computer has found a common denominator for all nine.

BISHOP: That being?

HUNTER: That none of them are important enough to have interested us before. Though all of them are important enough for their names to be known.

103. 4(G)
GU, Bishop.

BISHOP: They're all over the place. And time is short. / Do you want me to draft in any extra man power?

104. 2(A)
CU Hunter.

PAN WITH HIM TO
2s
with Bishop.

HUNTER: I don't think so.
..... Richmond belongs to us.
And we will get him.

105. 4(G)
A/B Bishop.

BISHOP: I hope so. I do hope so.

106. 2(A)
CU Hunter.

HE ISN'T SMILING.

TAPE RUN: CAMERA 13: CUT TO 2D: 11.1A 3B: CUT TO 4A: BISHOP IS L/TCC.
FROM A. to 105. 2. - 11.1. to 105. 2 -

107. 2(D)
CU Krokodile.

SC. 12. HARRIS' LIVING ROOM (DAY 2)

SC. 12. HARRIS' LIVING ROOM (DAY 2)
BISHOP'S 2.

EASE TO MCU
RICHMOND.

RICHMOND IS READING KROKODILE. HARRIS
SITS NERVOUSLY.

P/BACK TO
2s
with Harris.

HARRIS: That's the only copy I could get.

RICHMOND IGNORES HIM,

HARRIS: I hope it's what you wanted. (BEAT)
I thought the political cartoons are very
nasty. Especially that one of Nixon.

RICHMOND: I'm sure Punch is more your
cup of tea.

HARRIS: What's so interesting about it,
anyway?

RICHMOND: Well, just listen. Woman to
night watchman: I thought you said you were
a good Communist. Night watchman: I am. Woman:
But you keep saying you see nocturnal spirits.
Watchman: So I do. I'm a night watchman in
a dockside vodka depot.

108. 1(G)
MCU Harris.

HARRIS LOOKS BLANK.

109. 4(A)
CU Richmond.

RICHMOND: Spirits. He keeps seeing spirits.
And he works in a vodka depot. Get it?

110. 1(G)
MCU Harris
Let him leave shot.

HARRIS: God, it's awful. Is that Russian

111. 2(D)() (H. mine)
MCU ()
Let Harris enter
R.

PAN CUT

(avoid shooting
off on R.)

RICHMOND: I think it is so awful it
is beautiful.

112. 4(A)
MCU Richmond.

HARRIS: Well, you can keep it.

RICHMOND: Did you get to the bank?

1 POS. D.
/ L/RCCM. /

HARRIS: Yes. A hundred pounds.

RICHMOND: Good. You'll
get it back.

HARRIS: If it gets you on your way, it's
cheap at the price.

113. 3(B)
MS Harris in
Kitchen door.

RICHMOND: My dear friend, we always pay our
debts.

PAN HIM
L AND CRAB R TO
2s
with Richmond.

RICHMOND: Oh, by the way, I shall need another
newspaper...

P/BACK HOLDING
HARRIS and letting
Richmond re-enter
Fr. L.

THE PHONE RINGS.

HARRIS: Do I answer it?

On 3 Shot 113.

425(a)-

SOUND.

RICHMOND: Of course.

HARRIS: How's my cold?

RICHMOND: Better...but no late
nights.

HARRIS: (PICKING UP PHONE)

114.

1(D)

MCU Harris.

Yes? Oh, hello.....

Carolinemuch better darling,
thank you.

NOTE: Is
Run needed
for Boom
this shot.

115.

3(B)

MCU Richmond.

STOP TAPE:

CAMERA 1 to POS. H: NEWSAGENTS.

CAMERA 3 to POS. J: NEWSAGENTS.

BOOM A. to Pos. 2.: NEWSAGENTS.

ARTISTES:

Callan

Mrs. Glover

Deane.

NOTE: CALLAN'S ENTRANCE TO NEWSAGENTS DIRECT
CONTINUITY WITH FILM INSERT NO. 3.

He carries clip-board L. hand

Pencil R. hand.

Scarf and coat on.

Coming to 1 on Shot 116.

-25(a)-

FILM INSERT NO. 3.
To be edited in at
later date.

-26-

S.C.T.

SC.12(a). EXT. STREET -
ENTRANCE TO NEWSAGENTS. (DAY)

CALLAN DRAWS UP IN TAXI OUTSIDE
NEWSAGENTS. HE GETS OUT AND
GOES INTO NEWSAGENTS. CARRYING
A CLIP-BOARD IN LEFT HAND AND
PENCIL IN RIGHT HAND.

116.

1(H)

CALLAN

L.S. SET.

WARRIOR

Mrs. G. r. f.g.

Cont.

SC.13. INT. NEWSAGENTS (DAY)

B C 1. 2.

Callan c. b.g.

Flam.

Let him

+

come to

Clip

CALLAN COMES IN CARRYING CLIP-BOARD

l. f.g.

+

AND PENCIL. HE GOES TO MRS. GLOVER.

pencil.

CALLAN: Good morning.MRS. GLOVER: Good morning.CALLAN: My name's Tucker. I'm
from Journals and Magazine
Distribution.

GO WITH MRS. G.

LOSE CALLAN

- THEN PAN L

TO LET HIM

- into

2s

MRS. GLOVER: We're not buying dear.

We got more than we can sell as it is.

Callan R. f.g.

Mrs. G. l. b.g.

CALLAN: No, no. I'm not selling.

It's just a consumer sampling survey.

MRS. GLOVER: Oh yes?

117.

3(J)

MCU Callan.

CALLAN: New subscribers to foreign
magazines - specialist stuff, that
sort of thing.

1 POS. F.

/NEWSAGENTS./

118.

1(F)

LOOSE 2s

DEANE: (CROSSING IN TO COUNTER) You
don't mean porn, do you? We're not
interested. Never have been.Let Deane enter
to centre.CALLAN: No, of course not. We only
do progressive stuff.DEANE: Oh yes?

119.

3(J)

A/B

1 POS. J.

/NEWSAGENTS./

CALLAN: You know, radical publications.

From abroad, Russian, Czech, maybe

Italian, Polish.....

120.

1(J)

2s

Mrs. G. and Deane.

PAN L WITH 1 1/2
CRABBING L. 1/2
HOLD CALLAN.

GO RIGHT WITH
CALLAN TO 2s
Deane-let
Callan come to
1. Fr.

THEN GO L
WITH HIM TO
2s
with
Mrs. G.

LOOSEN TO
3s
as Deane
enters Fr.

LIZ'S: A little casual trade in them.
Most people here are regulars.

CALLAN: It's all standing orders?

DEANE: That's right. Four Pravdas,
three Izsvetsias, one Trud, one
Literary Gazette.

CALLAN: Old subscribers?

MRS. GLOVER: Years, and years.

CALLAN: And that's all?

MRS. GLOVER: That's the lot.

DEANE: Sometimes you get passing
trade, but it's very rare. Like that
bloke who forgot his change. He
was looking for this week's Krokodile.
He was an exception.

CALLAN: Krokodile?

MRS. GLOVER: The one with cartoons,
love. No de and for it.

DEANE: He was lucky we got one.
Said he'd been searching all over
Charing Cross Road for it.

MRS. GLOVER: Said he was getting
it for a friend didn't he?

CALLAN: What sort of person was he?

121.

3(J)
CU Callan.

122.

1(J)
A/B 3s

123.

3(J)
B

CAM RA 1B; CAMERA 2A: CAMERA 2A: HUNTER'S
CAMERA 4H: LIZ'S C
BOOM C. to loc. 1. HUNTER'S
BOOM B. to loc. 3. LIZ'S C

124. 3(A)
O/S 2s
Extra and
Hunter R. b.g.

SC.14. HUNTER'S OFFICE. (DAY).

ONE OF HUNTER'S MEN (EXTRA) IS
JUST LEAVING, WITH ONE OF THE
NINE FILES UNDER HIS ARM.

HUNTER: That's all.

125. 1(B)
O/S 2s
Hunter R. f.g.

HUNTER PICKS UP ANOTHER FILE,
SCANS IT QUICKLY. THEN PRESSES
HIS BUZZER.

HUNTER: Stafford next.

STAFFORD: ENTERS.

HUNTER: You know the situation.

STAFFORD: Yes, sir.

126. 3(A)
MCU Hunter.

HUNTER: We're following nine long shots.
This is your man. (HANDS HIM FILE)

127. 1(B)
A/B

STAFFORD: Not much on this one.

HUNTER: Which could make him the sleeper
we're trying to find.

STAFFORD: I'll check him out all right!

128. 2(A)
A/B

HUNTER: You do more than that, Stafford.
You find out if he's changed his toothpaste,
whether he has drawn any extra money from
the bank, ordered more food or anything else
that is different about him.

129. 1(3)
MCU Stafford.

STAFFORD: Yes. sir.

130.

3(A)
A/B Hunter.

HUNTER: Keep in close touch. / We're running
out of people. I need to know where you all
are.

STAFFORD: Yes sir.

131.

1(B)
2s
Hunter R. f.s.

HUNTER: That's all. /

STAFFORD: One thing, sir. If I do find he's
hiding Richmond....

HUNTER: Yes?

132.

3(A)
A/B
Let him leave
Fr.

STAFFORD: Well, sir, you know what
Richmond is. Can I shoot first? /

HUNTER: Only if he's already killed you.
I want him alive.

BZZZ

STAFFORD IS ABOUT TO OPEN HIS MOUTH WITH
THE BUZZER SOUNDS. HUNTER SWITCHES ON.

133.

1(A)
A/B

HUNTER: Yes?

Liz o/v. on
Intercom

LIZ'S VOICE: Mr. Meres is here now, sir. he

HUNTER: Send him in.

THEN, TO STAFFORD:

134.

2(A)
ICU Staffer

HUNTER: That's all Stafford. /

STAFFORD: Yes sir. Thank you.

Let Meres x
him.

135. 1()
A/B
Hunter. STAFFORD AND MERES PASS EACH OTHER
AS MERES COME IN, AND STAFFORD EXITS.

MERES: Who have I drawn out of the
goddie bag, sir?

HUNTER GIVES MERES HIS FILE.
MERES OPENS IT.

136. 2()
A/B
Hunter. HUNTER: Harris.

MERES: (SKIMS FILE) Is that all
we have on this - this Peter Harris?

HUNTER: All.

137. 1()
A/B
Hunter. MERES: :Humm. Frightfully old school
the , sir.

138. 3(A)
MCU Hunter. HUNTER: Be careful. Have your chat
with Harris, but don't mention Richmond.

139. 2()
A/B
Hunter. MERES: Of course not sir.

140. 3(A)
A/B
Hunter. HUNTER: You never know, you might
have drawn the short straw.

141. 1()
A/B
Hunter. MERES: I hope so sir.

MERES: (PROCESSES INT. FILE) What's
next Liz?

MERES: (O/V) Mr. Callan, sir.

Liz. (O/V)
Mr. Callan.

MERES: Next, Mr. Callan.

142. 4(H)
L.S. Set.
o/s Liz.

SC.15. INT. LIZ'S OFFICE (DAY)

CALLAN IS WITH LIZ. MERES COMES
OUT OF HUNTER'S OFFICE.

MERES: Hello David.

CALLAN: what is all the fuss
about? It's like the rush hour.

W. I. BUZZER SCUNDS.

HUNTER:(O/V.) "here is he. Send
him in.

Hunter in
office o/v
on interco.

LIZ: NODS TO CALLAN.

MERES: (MOVING OFF) Mind the doors.

143. 2(A) (O/V) Door opening)
Hunter R. . .
Door l. b.g.

CRAB L TO HOLD
HUNTER R. F.G.
Callan l. b.g.

SC. 16. HUNTER'S OFFICE (DAY)

BOCM C.1.

CALLAN ENTERS.

HUNTER: Sit down Callan. We got
a list of names from the computer.

CALLAN: So I gather.

HUNTER: Nine names. Nine people
who might, under extreme pressure,
help Richmond to live.

144. 1(B)
MCU Callan

CALLAN: All right. which one do I get?

145. 2(A)
MCU Hunter.

146. 1(B)
A/B HUNTER: I don't know. Perhaps
not any of them.

147. 2(A)
A/B CALLAN: Come on sir - I
thought this was urgent.

148. 1(B)
A/B HUNTER: You know it is.

CALLAN: Then why?

149. 2(A)
CU Hunter. HUNTER: Callan, one of the
names the computer gave us was
yours.

150. 1(B)
CU Callan.

T/C. CU:
CU: CU:
CU: CU:

PA: PA:

CAMERA 1 to P. 3. B: HUNTER. CU:

CAMERA 2 to P. 3. A: CU:

CAMERA 3 to P. 3. A: CU:

CAMERA 4 to P. 3. J: HUNTER. CU:

L/R CU:

BASIC. to P. 3. 1: HUNTER. CU:

PART TWO

150(a).

2(A)

CU

on the move.

SC.17. INT. HUNTER'S OFFICE. DAY.2

CALLAN WITH SNELL AND HUNTER.

CALLAN: All right. We talked a bit at the safe house. All right.

151.

2(A)

MCU Snell

SNELL: We have nine hours of tape, Callan.

152.

1(B)

Group shot.

Hunter centre

f.g.

CALLAN: It was your orders, sir.

HUNTER: I didn't order you to like him.

CALLAN: Liking people's something you can't help - Something I can't help anyway.

HUNTER: We know that only too well.

153.

2(A)

2s

Callan l. f.g.

Snell R. b.g.

SNELL: The woman Flo, for example -

CALLAN: Richmond killed her.

SNELL: Under orders...

154.

3(A)

MCU Hunter.

HUNTER: As you would have done.

155.

2(A)

2s

Callan/Snell.

SNELL: And regretted it afterwards.

156.

3(A)

MCU Hunter.

HUNTER: He's very like you, Callan. In many ways.

157.

1(B)

MCU Callan.

CALLAN: I wouldn't help him escape.

158.

2(A)

MCU Callan.

159.

3(A)

MCU Callan.

Callan centre f.g.

CALLAN: No - I don't think you would.

CALLAN: Thanks.

CALLAN: But those kind impulses of yours really are a problem, Callan. I wish you would control them.

160. 1(B) CALLAN: Look. If I had wanted to
MCU Callan. I would have
gone to see Peter Harris.

161. 3(A) HUNTER:
CU Hunter.

162. 2(A) HUNTER:
CU Snell.

163. 1(B) CALLAN: Peter Harris.
MCU Callan.

164. 3(A) HUNTER: You knew about him before
CU Hunter. you saw Meres.

165. 1(B) CALLAN: What's Meres got to do with
CU Callan. it. Yes. I suppose so.

HUNTER: Since when?

CALLAN: Since this mornin'. I've
been going round the paper shops.

165.(a) 3(A) HUNTER:
MCU Hunter.

HUNTER: I take it you had a
reason.

166 1(B)
GROUP SHOT.

CALLAN: I don't like taking orders from a computer - even if she does appreciate me.

167. 3(A)
MCU Hunter.

HUNTER: So you - er - went round the papershops?

168. 2(A)
2s
Callan and Snell.

CALLAN: I went round the paper shops.

SNELL: All of them?

169. 1(B)
MCU Callan.

CALLAN: Take it easy, doctor. I'm not ready for you yet. (TO HUNTER) Richmond can't go to his Embassy right? He can't even phone. So if they want to get him out - they've got to tell him. And what's the best way of telling him? One way is to put something in a Russian newspaper. So I went round the paper shops that sell Russian Papers. There's only seven.

170. 3(A)
A/B

HUNTER: Go on.

171. 1(B)
MCU Callan.

CALLAN: I asked about new subscribers. There aren't any. Just one casual. For a magazine called Krokodile. It took me a while, but I traced him.

172. 3(A)
GROUP S'CT.

HUNTER: Peter Harris?

CALLAN: Peter Harris.

173. 1(B)
MCU Callan. HUNTER: Did you tell Meres?
CALLAN: Why should I tell Meres?

BUZ (INTERCOM BUZZER)
174. 2(A)
A/S Liz.

LIZ: (O/S) Yes, sir.

Liz on int.
o/v in
office.

HUNTER: Is Mr. Meres still there.

LIZ: Mr. Meres left 15 minutes ago.

HUNTER: Get onto coding. Tell them
to get a copy of Krokodile at once -
that's a Russian comic paper -

175. 2(A)
MCU Hunter. LIZ: (O/S) I know it, sir.

HUNTER: Everyone seems to know
more than I do. Have you a copy
of the Harris File?

LIZ: (O/S) Yes, sir.

176. 1(B)
GROUP SHOT. HUNTER: Bring it in, will you?
(HE PUSHES BUTTON TO OFF) I think
you'd better get after him.

CALLAN: Bust in?

HUNTER: No..not yet. Just watch
and report.

CALLAN: It could be rough for Meres.

Incl. Liz
entering
from doorway.

LIZ ENTERS WITH YELLOW COVERED FILE.

LIZ: The Harris file, sir.

HUNTER: Thank you, Liz.

LIZ: I phoned Coding, sir. They say they'd appreciate more information on what they're looking for.

177.

3(A)

CU Hunter.

HUNTER: They're looking for Richmond, Liz. God help us if we don't find him.

TAPE RUN:

CAMERA 1 to C. D: HARRIS 1/RICH.
CAMERA 2 to C. B: HARRIS 1/RICH.
CAMERA 3 to C. D: HARRIS 1/RICH.
CAMERA 4 to C. J: HARRIS 1/RICH.

BOOM A. to POS. 1: HARRIS 1/RICH.
BOOM B. to POS. 1:

BOOM D. to POS. 1: HARRIS 1/RICH.

ARTISTE: RICHMOND
HARRIS
HARRIS.

NOTE: HARRIS ENTER FLAT INTO HARRIS FLAT IS
DIRECT CONTINUITY FROM FILM INSERT. NO. 4.
CLOTHES and MAKE-UP. No props.
RICHMOND EXIT FROM FLAT AT END OF SCENE
DIRECT CONTINUITY TO FILM INSERT NO. 5.

FILM INSTANT NO. 4.
To be edited in
at later date.

-39-

S.O.F.

SC. 18 . EXT. STREET OUTSIDE
HARRIS' FLAT. MERES ARRIVING.
(DAY 2)

MERES INTO LEFT FRAME. ALONG
STREET IN FRONT OF HARRIS FLAT.
HE TURNS AND GOES UP STEPS
TO FRONT DOOR.

On 1.1.17.

-40-

S UN.

178. 1(D) SC.18.(F) INT. ROOM (DAY 2) 3.1.1.
2s RICHMOND: (DAY 2) 3.1.1.
Harris l. f.g. RICHMOND: (DAY 2) 3.1.1.
Richmond KNOCK.
R. b.g. KNOCK ON DOOR. HARRIS LOOKS
TO RICHMOND.
179. 3(D) MCU Richmond. /
180. 4(J) RICHMOND: You're not expecting anyone?
MCU Harris. SOFA IN. /
181. 1(D) A/B RICHMOND: Let them in.
CRAB L with Harris
HOLD RICHMOND HARRIS: MOVES TO DOOR.
R. B.G.
182. 3(D) RICHMOND: Wait. / (HE PICKS
MS Richmond UP PAPERS) Be careful what
See paper b.g. you say, old boy.
PAN HIM L TO RICHMOND GOES TO DOOR OF ROOM
2s OPENING ON TO LIVING ROOM. ALMOST
with Harris. SOFA IN CLOSING DOOR AS KNOCK ON DOOR AGAIN.
KNOCK. HARRIS OPENS FRONT DOOR.
183. 2(B) /
CLOSE 2s SC.19. INT. CORRIDOR (DAY 2) BOOM D. 1.
Harris, Meres. MERES: Peter Harris.
3 MOVE TO
POS. B.
/ L/ROOM. / HARRIS: I'm afraid I ...
MERES:
Arthur Dixon.
184. 3(B) RECORD ON
MS Richmond. VTR DAY ON
CAMERA 1. Ad lib con-
PAN HIM TO versation
DOORWAY OUT from Meres +
OF L/ROOM Harris to
(towards cover film
balcony clip.
Film match) EXT. Richmond
on balcony
outside l/room
window.
- TAPE RUN: CAMERA 1 to POS. C: HARRIS 1/2 IN.
CAMERA 2 to POS. E: HARRIS.
CAMERA 3 STAY ON POS. D: HARRIS.
CAMERA 4 to POS. B: HARRIS.

Continued 2 on next page.

-40-

FILM INSERT NO. 5.
To be edited in at
later date.

-41-

S.O.V.

SC.20. EXT. HARRY'S T.
DOOR FROM LIVING ROOM TO
BALCONY. (TAKEN BY 2)

RICHMOND HIDING FROM
MERES ON BALCONY.

185.

2(E)

2s

Meres and
Harris
in corridor.

SC. 21. INT. C. I. (DAY 2)

BOCM A. 1.

MERES: We were both in Paxton's house. Only you were two years below me. God have I changed all that much.

HARRIS: Good Lord.

MERES: Well, not that I'm here, aren't you going to ask me in?

HARRIS: Nixon - did you say?

PAN-R HOLDING
STAIRS F.G.

MERES: Awfully sorry to intrude, but it's something rather important.

FOR A FRACTION HARRIS HESITATES.
THEN HE GOES TOWARD L/ROOM DOOR.
MERES FOLLOWS.

MERES: Well, well, well. Very nice too.

HARRIS: You said it was important.

MERES: Ah yes. Oh very much so.

186.

1(C)

MS Doorway

See Meres enter

SC. 22. INT. L/ROOM (DAY 2)

BOCM A. 1.

BOCM B. 1.

PAN WITH HIM
LET HARRIS GO.

MERES: (cont'd) It looks as if you've done pretty well for yourself. City?

187.

4(B)

MS Harris.

MERES: I - er - freelance.

188.

1(C)

A/B

MERES: Ah.

189

3(D)

2s

Merres L. f.g.
Harris R. b.g.

HARRIS: "hat was it you wanted?

MERRES: I've been lumbered, old
chap. My turn to do the reunion
dinner.

HARRIS: I didn't even know there
was one.

CRIB R
WITH ML 2
TO 2s
with Harris.

MERRES: There you are, that proves
it. Elmsworthy made a complete botch
of it. No lists, no names, nothing.
Typical of Elmsworthy. This year
they're asked me to organize it.

CAMERA 4
MOVE TO POS.
C. L/ROOM.
/

HARRIS: Oh, I see.

MERRES: So when I passed your
door, I said to myself I might
as well try old Harris. Nothing
like the personal touch, is
there?

HARRIS: How did you find my
address?

MERRES: Oh, the old school keeps
tabs on people.

HARRIS: Why me?

MERRES: If I got everybody in
Sacton's house to come, that's a
good start. Only £5.50 per head.
It'll be a jolly good tuck in.

190.

4(C)

As Meres
comes round
back of Harris.
HOLD 2s

P/BACK AND
DEPRESS
to see Meres
l.f.g.
Harris R. b.g.

CRAB L
as Meres moves
fwd.

HARRIS: I don't even know if
I'll be free.

MERES: Send the old lady to her
mother for the evening. Tell her
you're having a night with the lads.

HARRIS: I'm not married.

MERES: Lucky fellow. But no
popsy? No little woman to gladden
the home?

HARRIS: I'm on my own.

MERES: Don't you find it a bit
big by yourself?

HARRIS: I like plenty of room.

MERES: Anyway, I'll send you
details. Now come on - say you're
coming.

HARRIS: Perhaps. What do you do
these days, Dixon?

MERES: Like always, waiting for
the old man to snuff it. Anyway, if
you see anybody else from the old
school, here's where to get in touch
with me about the dinner. / (GIVES
CARD TO HARRIS) You can always
reach me there.

191.

1(C)

FROM L 2s
Meres l
Harris R.

HARRIS: Thanks.

Let Meres
exit.

MERES: Can't let the old house
down, can we? No, don't bother

NOTE: - see myself out.
Wardrobe/
Make-up
Meres' exit
from this Sc.
Direct Cont.
to Film Insert
No. 6.

TAPE RUN:

CAMERA 1 STAY ON POS. C: L/ROOM.
CAMERA 2
CAMERA 3 to POS. E: (reversed): L/ROOM.
CAMERA 4 to POS. B: L/ROOM.
BOOM A to POS. 1
BOOM B to POS. 1. - HARRIS L/ROOM.
BOOM C to POS. 2.

NOTE: REVERSED ENTRANCE TO L/ROOM DIRECT
FROM FILM INSERT NO. 6.
WARD B1 and M1 E-UP.

FILE NO. 6.
To be edited in at
later date.

-46-

S.O.F.

SC.23. EXT. HARRIS' FL'T.
OUTSIDE BALCONY (DAY 2)

RICHMOND HIDING ON BALCONY.

SC.24. EXT. STREET OUTSIDE
HARRIS' FL'T. (DAY 2)

CALLAN IN TAXI WATCHES
FL'T.

SC. 25. EXT. FRONT DOOR
OF HARRIS' FL'T. (DAY 2)

KERES COMES OUT OF DOOR -DOWN
STEPS - LOOKS AT TAXI - GOES OUT
FR. R.

SC. 26: EXT. STREET OUTSIDE
HARRIS' FL'T. (DAY 2)

CALLAN IN TAXI.

CALLAN: Call control. Tell them
Mr. Keres is coming out.

LONELY: HCF to control.
Mr. Keres has just left the
flat.

192. 3(L)(R.V. HEN)
MCU Richmond
coming
thru' door.

SC.27/28. HARRIS' LIVING ROOM.
(DAY 2)

DUB ON.
Taxi starting
up and driving
off.

PAN RIGHT
TO 2s
with Harris.

RICHMOND COMES IN FROM KITCHEN.

BOOM A. 1.
BOOM B. 1.

CRAB R HOLD
2s
as Richmond
rears to
walk.

HARRIS: So we've got a gun,
have we?

RICHMOND: We have..and
we can use it.

HARRIS: On a chap from my house?

RICHMOND: On a chap from security.

193. 1(C)
MCU Rich(rear)

194. 4(B)
MCU Harris
He sits.

HARRIS: Him? Nonsense.

RICHMOND: His name is Meres. I've
met him.

HARRIS: Oh my god. That means
they're on to me.

195. 1(C)
MCU Richmond
PAN HIM TO
2s
with Harris

RICHMOND: Perhaps.

DEPRESS TO
GET 2s.

HARRIS: That's it then. I can't
hide you here any more.

RICHMOND: I'll leave tomorrow.

HARRIS: You promise that?

RICHMOND: Word of a gentleman.

HARRIS: How did they find out
you're here?

PAN L WITH
RICHMOND.

RICHMOND: They're not sure. They
only suspect. Otherwise Callan would
be round with some of his chums.

196. 4(B)
MCU Harris.

HARRIS: Callan?

197. 1(C)
CU Richmond.

RICHMOND: If you pray, Harris,
pray you have no dealings with
him.

TAPE RUN.

CAMERA 1 to POS. B. HUNTER'S OFFICE.

ARTISTES.

CAMERA 2 to POS. A: - HUNTER'S OFFICE.

CALLAN

CAMERA 3 to POS. A: - HUNTER'S OFFICE.

LIZ

CAMERA 4 to POS. A: - LIZ'S OFFICE.

HUNTER

BOOM B. to Pos. 3: - LIZ'S OFFICE.

MERES

BOOM C. to Pos. 1: HUNTER'S OFFICE.

198. 4(A)
CU Cabinet
LOOSEN TO
see Hunter.

SC.20. LIZ'S OFFICE. (DAY 2)

BOOM E. 3.

CRAB L TO LOOSEN
TO GROUP O/S LIZ.

HUNTER: Damn it Liz. I can't
find a thing. You think he was there?

MERES: I'm pretty sure of it.

CALLAN: Let's get him then.

HUNTER: Meres might be wrong. We
must make sure he was there.

CALLAN: But sir -

199. 1(B)
LS. OVER DECK
to doorway.

SC.30(A). HUNTER'S OFFICE. (DAY 2) . BOOM C. 1.

CALLAN: I'd like to go straight in -

200. 3(A)
MCU Hunter.

HUNTER: No Callan.
Suggestions - gentlemen.

201. 2(A)
MCU Callan.

202. 1(B)
MCU Meres (react)

203. 2(A)
A/B

Coming to 3 on Shot 204.

CALLAN: I've got to get Harris out of that flat.

HUNTER: Yes.

CALLAN: Have we got a line on his girl friends?

204.

3(A)

2s

Meres l. f.g.
Callan R. b.g.

MERES: Some of them. He's quite a busy lad.

CALLAN: Has he got one that can use a bit of money?

MERES: My dear fellow - they all can.

205.

2(A)

MCU Hunter.

HUNTER: Pick me the goodiest....

206.

1(B)

MCU Meres.

TAPE RUN: CAMERA 1 RELAYS FOR NEXT SHOT.

207.

1(B)

MCU CALLAN.

TAPE RUN:

CAMERA 1 to POS. J: CAROLINE'S FLAT.

CAMERA 2 to POS. F: HARRIS L/ROOM

CAMERA 3 to POS. K: HARRIS L/ROOM

CAMERA 4 to POS. K: HARRIS L/ROOM.

BOOM A. to Pos. 3 - CAROLINE'S FLAT.

BOOM B. to Pos. 1 - HARRIS L/ROOM.

ARTISTES:

CAROLINE

CALLAN

MERES

HARRIS

RICHMOND.

208.

4(K)

CU Caroline

F/BACK TO

see phone and

Meres R. b.g.

SC. 31. INT. CAROLINE'S FLAT. (DAY 2)BOOM A. 3.CUT TO:SC. 32. INT. HARRIS LIVING ROOM (DAY 2) BOOM B.1.

CAROLINE: (ON PHONE) Darling - I'm
sorry - truly I am. But the
doctor is certain.

209.

3(K)

MCU Callan.

210. 4(K)
A/B 2s
Caroline, Meres.
- INTERCUT HARRIS'S FLAT. HARRIS AT PHONE, WATCHED BY RICHMOND.
- HARRIS: I'm sorry to hear that, Caroline.
- CAROLINE: You should be....I'm preggers, darling. You're going to be a daddy. You have to face it.
211. 2(F)
CLOSE 2s
Harris, Richmond.
- HARRIS: You - you're sure?
- CAROLINE: Believe me darling, I wish I wasn't....I think we ought to talk about this, sweetness.
212. 4(K)
A/B 2s
Caroline, Meres.
- HARRIS: Yes of course, but -
- CAROLINE: I could come over today if you like. Or would you rather come to me?
- HARRIS: Hold on a minute. There's somebody at the door.
213. 2(F)
A/B 2s
Harris, Richmond.
- HE COVERS MOUTHPIECE OF PHONE.
- HARRIS: You heard?
- RICHMOND: Get rid of her.
- HARRIS: It isn't that easy.
- RICHMOND: Tell her you'll see her tomorrow.
- HARRIS PICKS UP PHONE.

214. 4(K) HARRIS: Look darling./ Something's
A/B 2s come up - rather urgent. Come and see
Caroline, me tomorrow. I'll be home all day.
Meres.

PULL BACK WITH
HER TO COFFEE
TABLE.
LOSE MERES.

HE HANGS UP.

NOTE. End of
cross cutting
Sequence.

215. 3(K)
2s
Callan l. b.g.
Caroline R. f.g.

SC.33. INT. CAROLINE'S FLAT. (DAY 2). BCCP . . 3.

CAROLINE: Tomorrow, he says. Any good?

216. 4(K)
MCU Meres.

CALLAN: No.

MERES: Ring him back, sweetness. Tell
him it has to be today. His place or
yours.

217. 3(K)
FRONTAL MCU Caroline
She sits.
DEPRESS TO BRING
Meres into
Fr. R. b.g.

CAROLINE: I don't get it. What do you
want him for anyway?

HOLD HIM AND BRING
HIM TO SOFA TO
3s
with Caroline and
Callan.

MERES: We told you....It's a jolly jape
on an old chum.

CAROLINE: I don't think.

CALLAN GIVES HER WAD OF NOTES.

MERES PICKS UP PHONE AND HANDS IT TO CAROLINE.

MERES: Talk to him, sweetness. Tell him
you've had an offer for your life-story
from a newspaper.

CAROLINE: I wish I had.

CALLAN: Don't rush it darling. It'll
come.

218. 2(F)
CU Harris.

SC. 34. INT. HARRIS'S FLAT. (DAY 2)

BOOM B.1.

X CUT TELEPHONE
CONVERSATION.

SOUND NOTE.
Hear
conversation
on other
end of phone
through
receiver.
for scene.

SC. 35. INT. CAROLINE'S FLAT. (DAY 2).

HARRIS AT PHONE, RICHMOND NEAR.

HARRIS: My dear I do understand that -
Honestly.

INTERCUT WITH CAROLINE ON THE PHONE.

CAROLINE: You'd better understand
this as well. You've got to help me.

BOOM A. 3.

HARRIS: I've told you I'll see you
tomorrow.

219. 3(K)
MCU Caroline.

CAROLINE: I'm not interested in
tomorrow. / I want to see you today. Now,
Otherwise.....

HARRIS: Otherwise -- what?

220. 2(F)
2s
Harris, Richmond.

CAROLINE: I hate sounding old fashioned,
but otherwise I'll tell my father
..... And he can get very nasty.....

HARRIS LOOKS AT RICHMOND

221. 4(K)
GROUP SHOT
Callan l. f.g.
Neres R. b.g.
CAROLINE: ---- You'd better see me,
sweetness -- and have your cheque book
handy -- Unless you'd care to marry me...
I look rather fetching in white...

222. 2(F)
A/B
HARRIS TURNS TO RICHMOND.

RICHMOND: Go to her flat.

HARRIS: (INTO PHONE) All right...
I'm on my way.

CAROLINE: I'll give you an hour.
After that I'll come to you.
Goodbye.

223. 4(K)
CU Caroline.
SHE HANGS UP AND LOOKS AT MERES.

224. 1(J)
MCU Meres.
CAROLINE: Well?
MERES: You're doing splendidly.
You nearly had me convinced.

225. 4(K)
A/B
CAROLINE: Thanks.....you know Peter's
rather a dish, really. You won't hurt
him, will you?

226. 3(K)
MCU Callan.
CALLAN: No love. I just want to
stand him a couple of drinks.

TAPE RUN:	CAMERA 1 to POS. B: HUNTER'S OFFICE.	ARTISTS:
	CAMERA 2 to POS. B: HARRIS' CORRIDOR.	Liz.
	CAMERA 3 to POS. A: HUNTER'S OFFICE.	Hunter
	CAMERA 4 to POS. L: HUNTER'S OFFICE.	

BOOM C. to Pos. 1 - HUNTER'S OFFICE.
BOOM C. to Pos. 3 - HARRIS CORRIDOR.

227.

4(L)

L.S. INTO LIZ'
OFFICE.

P/BACK WITH HER
LET HER COME INTO
MCU

PAN HER R AS SHE
CRABS L

to 2s
with Hunter.

SC.36: HUNTER'S OFFICE (DAY 2)

BOOM C. 1.

HUNTER AT DESK. LIZ ENTERS FROM
HER OFFICE.

LIZ: I've just got the report
from coding on the Krokodile
magazine sir.

HUNTER: Let's have it.

LIZ: It's in shorthand sir.
You did say it was 'Most Urgent'.

HUNTER: What does it say?

LIZ: X3/ChK. From Coding to
Hunter, one copy to follow by safe
hand; We can find no evidence of
code in this magazine.

HUNTER: Damn.

LIZ: We would however, draw your attention to the following.

LIZ LOOKS UP.

LIZ: Then they quote a joke, sir.
..... About an excise man who believes in spirits because he works in a vodka factory.

HUNTER: Go on.

228. 1(B) (As she sits)
MCU Liz.

LIZ: (READS) Awful as Russian jokes are, the awfulness of this one is beyond belief. We are also of the opinion that it was inserted after the rest of the magazine had been compiled. This is inferential because of size of type-faces, used only for this joke. Next time send us a 'Playboy' instead or better still, a bunny. Message ends.

229. 4(L)
MCU Hunter

1 POS. J.
CAROLINE.
/FLAT

230. 1(B)
A/B

231. 4(L)
A/B

HUNTER: Get me a translation and photostat of that joke, will you?

232. 3(A)
O/S Hunter to
Liz.

LIZ: Yes, sir.

Let her go.

HUNTER: Tell Coding

.... if they're right I'll send them the Playmate of the Month.

233. 4(L)
MS Set
Desk and
Hunter.

3 POS. L
CAROLINE'S
/FLAT.

234. 3(L)
MS DCOR.

4 POS. M.
CAROLINE'S
/FLAT.

SC. 38. CAROLINE'S FLAT. (DAY 2)

BOOM A. 3.

BUZZER. CAROLINE WITH CALLAN AND MERES.
BUZZER OF FRONT DOOR SOUND.
CAROLINE IN L.

235. 4(M)
L.S. GROUP.

PAN MERES R
CRABBING L TO
HOLD OTHERS.
See Callan exit.

MERES: No, no, no. Wait. Wait.
(HE MOVES TO ADJOINING ROOM)

CALLAN: O.K.

PAN L WITH
CAROLINE
to doorway
and 2 shot
with Harris.

CAROLINE: (GOING TO OPEN DOOR
TO HARRIS) Darling...come in. /

236. 3(L)
MCU Harris
PAN HIM L.

SHE AND HARRIS ENTER L/ROOM.

237. 4(M)
MCU Callan
Caroline.

PAN HER L.

238. 3(L)
PUSHED INTO
HALLWAY.

CAROLINE: Darling - you are
going to be nice, aren't you?

2s Harris l.
Caroline R.
PUSH IN TO HARRIS
AS HE SITS.

HARRIS: Nice.

..... How much?

239. 4(M) (LEFT OF K)
GROUP SHOT
Callan c. b.g.

CALLAN: Five hundred.

HARRIS: For what? Who the bloody
hell are you?

CALLAN: Four's as low as we go.

HARRIS: Oh, come on. You must be
joking. This is blackmail.

CALLAN: That's right.

HARRIS: How do I know the child's
mine? How do I know there is
a child?

P/BACK
to M. 2s.
Callan, Harris.

CALLAN: Just keep watching her,
son.

240. 1(J) /
MCU Caroline. CALLAN: Sit down and have a drink.

241. 4(M) /
A/B (HE POURS TWO DRINKS. OFFERS ONE
TO HARRIS) Now, son, let's be
reasonable about this. Caroline's
in trouble. And you can help her.
We don't want to be greedy, do we
darling?

ZOOM OUT TO
GROUP SHOT.

242. 3(L) /
MCU Callan. CALLAN: Do we darling?

243. 1(J) /
MCU Caroline. CAROLINE: No...no, of course not.

244. 4(M) /
CU OF KNOCK OUT
DROPS BUSINESS. HARRIS: You - you - (HE PASSES OUT)

ZOOM OUT
Let Callan into
Fr. L. CALLAN: Alright. Let's go.
You've had your money. Keep your

CRAB R TO 3s. trap shut.

TAPE RUN: CAMERA 1 to POS. K: HARRIS CORRIDOR.
CAMERA 2 to POS. B: HARRIS CORRIDOR.
CAMERA 3 to POS. E: DINING ROOM.
CAMERA 4 to POS. J: LIVING ROOM.

ARTISTS:
HARRIS
CALLAN
MERES

BOOM D. to Pos. 1.
BOOM B. to Pos. 1. - HARRIS FLAT.
FISH POLE 2.

- FILM INSERT NO. 7.

To be edited in at
later date.

-58-

ACC.

SC. 39. EXT. STREET OUTSIDE HARRIS FLAT.
(DAY 2)

TAXI DRIVES UP. MERES AND CALLAN GET
OUT, SUPPORTING HARRIS.

SC. 40. INT. HARRIS'S FLAT.

RICHMOND WATCHES STREET.

SC. 41. EXT. STREET OUTSIDE HARRIS' FLAT.

CALLAN AND MERES DRAG HARRIS UP
THE FRONT STEPS TO HIS FLAT AND
GO IN.

FILM INSERT NO. 7.

-58-

245. 2(B)
L.S. Hallway.

SC. 42: INT. HARRIS COMPLEX. (DAY 2) BOOM D. 1.
B. M. 1.
U. D. 1. 2.

246. 1(K)
MS Meres on
stairs.

PAN R TO
3s

247. 4(J) (as they enter)
2s shot
doorway.

Let Callan to 2 POS. F.
TRACK THRU /KITCHEN. /
DOOR

PAN MERES.

248. 2(F)
L.S. Kitchen.

SC. 43. INT. KITCHEN. (DAY 2)

249. 3(E)
MS Meres
as he
re-enters.

SC. 44: INT. HARRIS L/ROOM (DAY 2)

TAPE RUN:

CAMERA 2 to POS. C. - LIVING ROOM.
CAMERA 3 to POS. E. - LIVING ROOM.
CAMERA 4 to POS. G. - HUNTER'S OFFICE.

BOOM B. to Pos. 1 - LIVING ROOM.
BOOM C. to Pos. L - HUNTER'S OFFICE.

ARTISTES:

CALLAN
MERES
HARRIS.

ON FILM INSERT NO. 7(A)
To be edited in at
later date.

-59(a)-

S.O.F.

SC. 45: EXT. HARRIS BALCONY/
WINDOW LEDGE. (DAY 2)

RICHMOND ON WINDOW LEDGE.

MERES COMES OUT - LOOKS ROUND

GUN IN HAND - GOES BACK INSIDE.

250. 2(C)(BACK)
 MCU Meres
 thru'
 bookcase. LIGHTS GO TO SC. 46: HARRIS LIVING ROOM(DAY 2) BOOM B.1.
 EVENING X CUT BOOM C. 1.(Hunter)
 PAN HIM L DURING SC.46A: HUNTER'S OFFICE (DAY 2)
 to meet DURING
 Callan THIS
 SCENE. MERES: Not a bloody thing.
 PAN HIM R AND
 PULL BACK TO
 PHONE WITH
 CALLAN. CALLAN SIGHS. REACHES FOR PHONE.
 DIALS, AS MERES LEAVES. AS
 CALLAN TALKS MERES DRAGS
 HARRIS IN.
 CALLAN: Let me speak to
 Charlie, please.
 HUNTER: (V/O) Charlie here. Hunter v/o.
 in his office.
 CALLAN: We've missed him.

251. 4(G)(HUNTER'S OFFICE) HUNTER: I thought so. We'd better try
 CU Hunter. their vodka factory.
 CALLAN: Sir?
 HUNTER: A bonded warehouse, Callan.
 Down by the docks - Wapping. East Stratford Lane.

252. 2(C) used by their mission/-- and there's a Russian
 MCU Callan. ship making delivery tonight.

253. 4(G)(HUNTER'S OFFICE) CALLAN: You think Richmond will leave
 CU Hunter. with the empties?

254. 3(E)
 2s HUNTER: That's why I want you over there.
 Callan R. f.g. CALLAN: Bit of a long shot, isn't it, sir?
 Meres l. b.g.
 Meres close
 2s
 TIGHTEN. HUNTER: No, it's not. There was a message
 in Krokodile. Told him to go there. Apart
 from that we've drawn a blank everywhere else.

255. 4(G) (H. OFFICE)
 CU Hunter CALLAN: That was that, sir?
 HUNTER: The other names have produced nothing.

CALLAN: Do I take Meres with me?

HUNTER: No -- Meres has to stay
there -- just in case.

CALLAN: You're to stay here.
How about Stafford?

HUNTER: Not back yet -- I just
haven't got anyone to spare.

256. 3(E)

A/B 2s

Callan, Meres.

London airport is sealed. Every
Embassy car is pin-pointed. The
Highgate Mission is blanketed by
surveillance. But I'll send you
help as soon as I can.

257. 4(G)

CU Hunter.

Good luck, David.

258. 3(E)

2s a/b

CALLAN: Good luck. I'll bloody
need it.

PUSH IN MCU
TIGHT ON CALLAN.

T/C. CUT TO: SLIDE.

GRAMS.

END OF PART T.C.

FADE VISION.

FADE SOUND.

CAMERA 1 to POS. K. - HARRIS HALL.

CAMERA 3 to POS. B. - HARRIS L/ROOM.

CAMERA 4 to POS. A. - HARRIS L/ROOM.

CAMERA 5 to POS. C. - HARRIS L/ROOM - ON LOW ANGLE DOLLY.

CAMERA 2 to S/B ON HARRIS L/ROOM.

BOOM B. to Pos. 1: HARRIS L/ROOM.

VISION:

-62-

2 U .

T/C. FADE UP:
SLIDE:
PART THREE.

CHART.
TEMP. 100 .

PART THREE:

259. 5(C) (ON LOW ANGLE DOLLY)
 L.A. CU Meres
 pouring water.

260. 3(D) (As Meres throws)
 CU Harris.

SC. 47. INT. HARRIS'S
L/ROOM (NIGHT)(2).

BOOM P.1.

MERES, HOLDING A WATER-JUG.

261.

5(C)
MS Meres as
he stands.
LOOSEN AND CRAB R
to see action
with Harris.

MERES: Feeling better?

HARRIS GROANS, TURNS AWAY, MERES EMPTIES
MORE WATER OVER HIM.

HARRIS: Oooh

MERES: Oh good. You are feeling better.
Now tell me about ^Richmond.

262.

3(D)
2s
Meres R. f.g.
Harris l. b.g.

HARRIS: How the hell did you get here?

MERES: I helped carry you in.

HARRIS: I was with Caroline. She had
a chap with her - some sort of crook....
Blackmail. (HE GROANS) Oh God, my head.

263. 5(C) _____
MCU Meres. _____
_____ I shouldn't let it bother
you. Tell me about Richmond. Where
is he?

264. 3(B) _____
MCU Harris. _____
HARRIS: I don't know any Richmond.

_____ "e're going to pick him up,
you know. .

265. 5(C) _____
A/B _____
HARRIS: "e?

_____ the people I work for. When
we get him he'll talk. He'll shop you.

266. 3(B) _____
2s
Harris, Meres. _____
HARRIS: You said you were Nixon.

267. 5(C) _____
A/B _____
MERES: Tell me about Richmond.

268. 3(B) _____
MCU Harris. _____
HARRIS: For the last time - I don't
know any Richmond.

269. 5(C) _____
A/B _____
As he stands
CRAB R
to 2s
with Harris. _____
_____ Last time? We've hardly
started old boy. You know when I
was at school - I was an absolute
stinker. And I haven't changed a
bit.

TAPE RUN:

FINAL CUT NO. 8.
later date.

-64-

2.0.

SC. 48. INT. CAB. (17-00-2)
LONELY AND CALLAN IN CAB.

SC. 49. INT. CAB.

CALLAN DRAWS GUN, CHECKS IT, PUTS IT BACK.

CALLAN: You stay here.

LONELY: You going to be long?

CALLAN: I hope not.

HE LOOKS AROUND.

CALLAN: Where's the others then?

.... Get on to control.

LONELY SWITCHES ON UCF AS CALLAN GETS OUT.

LONELY: MCF to control.....Come in please.

HUNTER: (OS) Control answering.

CALLAN LEANS INTO CAB.

CALLAN: Where's my reinforcements then?

HUNTER: (OS) Sorry about that, Callan.
I'm still short handed.

CALLAN: When are they due back?

HUNTER: (OS) Can't wait I'm afraid...
There's a lorry from the Russian ship
on it's way.

CALLAN: So all I've got to do is pick him up myself?

HUNTER: (OS) The others won't be long. Just make sure he doesn't leave.

CALLAN: Oh sure. It's a piece of cake.

HE SWITCHES OFF, TURNS TO LONELY.

CALLAN: There's a lorry coming. I don't want it to leave.

LONELY: I don't get you, Mr. Callan.

CALLAN: I want you to stop it.

LONELY: What with?

CALLAN: Your cab, son. Block it.

LONELY: But Mr. Callan - suppose they damage it?

CALLAN: Uncle will buy you a new one.

LONELY: You're joking.

CALLAN: Not tonight. There aren't any jokes tonight.

LONELY LOOKS AT CALLAN.

LONELY: Mr. Callan - you're not scared, are you?

CALLAN: No, son. I'm terrified.

CALLAN: Come on.

SC. 50. INT. SECURITY POST. NIGHT.

CALLAN AND LONELY ENTER. CALLAN SHOWS
SECURITY SERGEANT HIS PASS.

SERGEANT: Oh yes, sir. We were warned
you gentlemen were coming.

CALLAN: Good. My - er - colleague here
will handle the lorry.

SERGEANT: (TO LONELY) Very good, sir.
If there's anything you want, just let
us know.

C.S. LONELY. THE WORDS ARE LIKE NECTAR.

CALLAN: (GENTLY) Off you go, old son.

LONELY: Good luck, Mr. Callan. (TO
SERGEANT) Where's the Diplomatic Section?

HE LEAVES.

SERGEANT: The spirit bay's through the
main door, sir. I'll take you over there.

SC. 51. EXT. WAREHOUSE. NIGHT.

SERGEANT WITH CALLAN. SERGEANT APPROACHES DOOR.

SERGEANT: Locked.....I thought so, sir.
You got here first.

HE GOES TO OPEN DOOR.

CALLAN: Wait. Give me your torch.

SERGEANT HANDS OVER TORCH. CALLAN SHINES IT ON WINDOW NEAR DOOR. THE WIRE NETTING OVER THE WINDOW IS CUT, AS ARE THE ALARM LEADS.

SERGEANT: But - but that's impossible....
There's a dog in there.

CALLAN: Open the door, quietly - and stay out of sight.

SERGEANT OPENS THE DOOR.

SC. 52. INT. WAREHOUSE. NIGHT

A VAST OPEN SPACE, PILED WITH BOTTLES, CASES, CRATES OF SPIRITS. IT SEEMS COMPLETELY EMPTY.

SC. 53. EXT. WAREHOUSE. NIGHT.

SERGEANT: The vodka's over on the right, sir.

SC. 54. INT. WAREHOUSE. NIGHT.

SHOT OF CRATES AND BOTTLES WITH RUSSIAN LABELS.

CALLAN: Call the dog.

SC. 55. EXT. WAREHOUSE. NIGHT.

THE SERGEANT WHISTLES ONCE, THEN AGAIN AND AGAIN.

SC. 56. EXT. WAREHOUSE. NIGHT.

CALLAN: He's in there now...when the others come, send them here quick.

SERGEANT: Yes, sir.

CALLAN: Wait till I go in, then lock the door and stay out of sight.

SERGEANT: Very good, sir.

HE LEAVES. CALLAN DRAWS GUN, LOOKS AT HIS HAND. IT IS SHAKING. HE LOOKS BACK.

CALLAN HESITATES, THEN BRACES HIMSELF, DIVES INTO THE WAREHOUSE, SCRAMBLES QUICK AND QUIET, TO THE COVER OF A PILE OF CRATES, THEN LOOKS ABOUT HIM. THERE IS NOTHING BUT LIQUOR - AND SILENCE.

CALLAN: (SHOUTS) Richmond!

HE ROLLS QUICKLY TO ANOTHER HIDING PLACE. THE SOUND ECHOES LOUDLY. NO ANSWER.

CALLAN: (SHOUTS) Richmond!

AGAIN HE MOVES OVER.

CALLAN: You haven't got a chance....I mean it.

HE IS NOW UNDER THE COVER OF A PILE OF CRATES.

CALLAN: We're on to you. You can't get out.

NO ANSWER.

CALLAN: Give up, old son. At least you'll live -

C. L. N.: Suit yourself...But
you'll never get on that lorry.

270. 4(A)

MS Harris.

SC. 57. HARRIS' L/ROOM (NIGHT 2).

BOOM E. 1.

PUSH IN AS
HE GOES FOR
CIGARETTE.

271.

5(C) (LEFT)

L.S. L.S.

Meres R. b.g.

Harris l. f.g.

MERES: I told you I was a rotter.

HARRIS: COVERS HIS FACE.

PAN L
to 2s.

MERES: Peter old boy - have you
told me everything?

HARRIS: NODS

MERES: You wouldn't lie to me,
would you now?

HARRIS: You bastard.

MERES: HITS HIM.

KNOCK.

Now you've started me off again.
Lucky again. Saved by the bell.

PAN UP AND
WITH MERES
TO DOORWAY.

272.

1(K) (under 2's
cable.

SC. 58. HARRIS' ...
CORRIDOR TO LIVING ROOM. (NIGHT 2)

BOOM D. 1.

2s

Hunter and
Sta. ford.

MERES OPENS DOOR AND THRUSTS GUN
INTO HUNTER'S FACE.

HUNTER: Put that thing down, Meres.
Has he talked?

273.

3(M)

L.S. Hall.

MERES: Copiously. In here sir.

274

5(C)

It was money. He -

Group shot
Harris L. f.g.

On Shot 274.

-72-

SOUND.

SC. 58A: HARRIS L/ROOM (NIGHT)

BOOM B. 1.

HOLD THEM TO DOOR

HUNTER: Tell me in the car.
Callan needs help. You and I
had better go.

MERES: What about Harris?

P/BACK WITH
STAFFORD.

HUNTER: Stafford will keep
an eye on him. .

MERES: You'll find he's
quite housetrained.

275.

4(J)

MCU Harris.

END OF SCENE.

(END OF VTR RECORRING)

FIIM INSERT NO. 9.
To be edited in at
later date.

-73-

S.O.F.

SC. 59. INT. WAREHOUSE. NIGHT

CALLAN CROUCHES, ALERT, FRIGHTENED.

RICHMOND: (OS) Callan.

CALLAN EASES DEEPER INTO COVER, SEEKING
THE SOURCE OF THE SOUND, BUT THE ECHO
DISTORTS IT.

RICHMOND: Callan - can you hear me?

CALLAN AGAIN CANNOT TRACE SOUND.

CALLAN: I'm listening.

RICHMOND: I won't go back to your
people. You know what they'd do to
me.

CALLAN: Yeah....What your people did
to me.

RICHMOND: We both know what it's like.
(BEAT) We can't take it twice, Callan....
It's better to die.

CALLAN: They won't let you die, Richmond.
You're too important.

RICHMOND: I could kill myself.

CALLAN: Nobody's stopping you.

RICHMOND: Life is very sweet, Callan.

CALLAN: Even now?

RICHMOND: Even now.

AS THEY SPEAK, CAMERA PANS TO SHOW
RICHMOND BY A WINDOW. HE IS VERY CAREFULLY
EASING AWAY WIRE MESH FROM IT.

CALLAN: Try asking for asylum then.

RICHMOND: I did - don't you remember?
I tricked you once. You won't trust me
again.

HE PULLS AT THE WIRE MESH. IT MAKES A
RENDING SOUND. CALLAN SWITCHES ON TORCH,
FIRES AT WINDOW, SWITCHES OFF TORCH AS
RICHMOND FIRES BACK. THE SHOT IS VERY
CLOSE.

RICHMOND: I could have killed you then.

CALLAN: Why didn't you?

RICHMOND: I want to make a deal. (BEAT)
Callan?

CALLAN: I'm still here.

RICHMOND: You and I - we're getting old
for this game. We're tired. We've had
enough.

CALLAN: Speak for yourself, colonel.

RICHMOND: Corporals get tired, too. Admit it, Callan. We've done enough for our masters, you and I. It's time we had some rest.

CALLAN: Chance is a fine thing.

RICHMOND: I can give you that chance... I have money. Enough money for two people to start a business....We could go freelance, Callan. Be our own bosses...What do you say, Callan?

C.S. CALLAN.

RICHMOND: I'm not lying to you, Callan. We could do this....Well?

CALLAN: I'm sorry, Richmond.

CALLAN MOVES TO NEW COVER.

RICHMOND: I'm sorry too. (BEAT) I mean it, Callan.

RICHMOND FIRES AT THE PLACE WHERE CALLAN WAS HIDDEN. THERE IS THE SOUND OF SPLINTERING WOOD AND SMASHING GLASS.

RICHMOND DROPS FLAT AS CALLAN FIRES BACK IN REPLY. CALLAN STRAINS TO HEAR SOUND OF RICHMOND MOVING, BUT THERE IS ONLY SILENCE. CAREFULLY CALLAN REACHES OUT TO PULL A BOTTLE FROM A RACK, THEN LOBS IT AWAY FROM HIM. THE BOTTLE SHATTERS ON THE FLOOR. CALLAN WAITS FOR RICHMOND TO FIRE.

RICHMOND: You'll have to do better than that, Callan.

CALLAN CRAWLS AWAY BY A BOTTLE-RACK.
HIS FOOT JUST TOUCHES THE RACK - A
SLIGHT NOISE. RICHMOND BLAZES AWAY AT THE
SOUND. BOTTLES SHATTER ABOVE HIM, DRENCHING
HIM IN LIQUOR AS HE ROLLS FOR COVER.

BEHIND A BARRICADE OF BOXES, CALLAN WIPES
LIQUOR FROM HIS FACE, THEN RELOADS.

RICHMOND: My offer's still open, Callan.

CALLAN FIRES AT THE VOICE. THE BULLET
RICOCHETS AWAY.

CALLAN: You made it too late.

BIZ WITH FORK LIFT TRUCK (PROP)

RICHMOND MOVES TOWARDS CALLAN, STEPS ON
BROKEN GLASS, LEAPS ASIDE. CALLAN HEARS
THE NOISE, SHINES TORCH AND FIRES, AT
ONCE, RICHMOND REPLIES.

RICHMOND: You must be more careful,
Callan.

SILENCE, THEN FROM A DISTANCE, THE SOUND
OF A HEAVY LORRY COMING NEARER.

RICHMOND: That sounds like my lorry.
I'm afraid I shall have to leave you.

CALLAN: There's only one way out, Richmond -
past me.

RICHMOND: Do you really think you can
stop, me, David?

SC. 60. EXT. WAREHOUSE. NIGHT.

A HEAVY LORRY DRIVES UP, PAST LONELY'S
TAXI.

SC. 61. INT. TAXI. NIGHT.

LONELY, TERRIFIED, WATCHES LORRY FROM HIS
POV:

DRIVER OF LORRY HAULS ON BRAKE.

SC. 62. INT. WAREHOUSE. NIGHT.

SOUND OF LORRY'S ENGINE VERY NEAR. CALLAN
BLASTS AWAY A BURST OF FIRE, THEN ROLLS TO
COVER AS RICHMOND REPLIES.

SC. 63. EXT. WAREHOUSE. NIGHT.

DRIVER HEARS SHOTS OFF IN WAREHOUSE.

SC. 64. INT. TAXI. NIGHT.

C.S. LONELY AGHAST. FROM HIS POV.

LORRY MOVING AWAY.

LONELY: Oh Gawd.

HE REVS UP, DRIVES STRAIGHT AT LORRY -
CRASH.

SC. 65. INT. WAREHOUSE. NIGHT.

SOUND OF CRASH.

CALLAN: Hard luck, old son. You
just lost your transport.

RICHMOND: Then I shall have to walk.

AS HE SPEAKS, SHOT OF RICHMOND NEAR PILE
OF CRATES ONE ON TOP OF THE OTHER. HE
BEGINS TO CLIMB SILENTLY UP THE CRATES.

SC. 66. EXT. WAREHOUSE. NIGHT

LONELY GETS OUT OF CAB,

LONELY: Mr. Callan....Mr. Callan!

TURNS AND RUNS TO WAREHOUSE, SEES OPEN
WINDOW AND LEAPS FOR IT.

SC. 67. INT. WAREHOUSE. NIGHT.

SQUEAL OF BRAKES AS HUNTER'S CAR ARRIVES.
RICHMOND ON TOP OF PILE OF CRATES. CALLAN
IS BELOW HIM. RICHMOND AIMS AT HIM CAREFULLY.

SOUND AT WINDOW.

RICHMOND WHIRLS. LONELY IS COMING IN
THROUGH THE WINDOW. RICHMOND HESITATES FOR JUST
A SECOND.

EVEN HE CAN'T KILL LONELY. BUT CALLAN FIRES
AT RICHMOND, WHO FALLS FROM THE PILE OF
CRATES. HIS GUN DROPS FROM HIS HAND. CALLAN
PICKS IT UP, GOES TO RICHMOND.

SEEN FROM LONELY'S POV:

RICHMOND: You - didn't kill me.

CALLAN: I didn't want to.

RICHMOND: You were lucky, David. Please -
don't be cruel as well.

CALLAN: What -

WAREHOUSE DOOR OPENS.

MERES: (OS) Have you got him, David?

CALLAN: Yes....He's here.

HUNTER: (OS) Alive? (BEAT) Is he
alive, Callan?

C.S. RICHMOND.

RICHMOND: Please, David. Don't let him
give me to Snell. Please....

CALLAN RAISES HIS GUN, FIRES: KILLS
RICHMOND.

CALLAN: No, Hunter. He isn't alive.

HUNTER HURRIES TOWARDS HIM. AS HE DOES SO,
LONELY'S HEAD APPEARS ABOVE CRATES.

LONELY: Mr. Callan!

CALLAN GOES TO LONELY.

CALLAN: Take it easy, old son.

LONELY: We finished him, eh?

CALLAN PUSHES LONELY BACK TO REST,

LONELY: All the same - I reckon I saved
your life.

CALLAN: I reckon you did.

HUNTER: Callan -

CALLAN: Fancy a drink?

LONELY: Can you get one?

CALLAN: The place is full of it, son.
I'm afraid they've only got vodka.

LONELY: That'll do fine.

CALLAN REACHES OUT FOR A BOTTLE, UNSCREWS
CAP, GIVES IT TO LONELY. HE TAKES A
SWALLOW, GASPS.

LONELY: Blimey....Cheers.
HE DRINKS

LONELY: You know what I think - I think
we're even. I don't owe you nothing anymore.

CALLAN WINCES.

CALLAN: That's right.

LONELY DRINKS.

LONELY: But you're still my mate,
Mr. Callan. You're the only mate I got.

CALLAN: Thanks, old son.

HE GETS UP, WALKS AWAY. HUNTER FOLLOWS.
THEY LOOK AT RICHMOND.

HUNTER: You deliberately shot him.

NO ANSWER.

HUNTER: You knew I wanted him alive.

NO ANSWER.

HUNTER: For God's sake man - why did you do it?

CALLAN: Because he asked me to.

HUNTER: I'll break you for this, Callan.

CALLAN: You're too late, Hunter. I'm already broken.

HE TOSSES HIS GUN DOWN BY RICHMOND, THEN
TURNS, WALKS AWAY TO DOOR OF WAREHOUSE.

T/C.

SUPER END CREDITS OVER
L.S. OF CALLAN WALKING
WAY INTO DISTANCE OUT
OF WAREHOUSE.

GRAMS.

END CREDIT SEQUENCE
VERSION NO. 1.

and.

T/C.

SUPER END CREDITS OVER
BRICK WALL CAPTION
ON FLOOR CAMERA.

END CREDIT SEQUENCE
VERSION NO. 2.

Item 1:	CallanED AND WOODWARD.	<u>GRAMS. THEME.</u>
Item 2:	RichmondT.P. McKENNA LonelyRUSSELL HUNTER	
Item 3:	HunterWILLIAM SQUIRE MeresANTHONY VALENTINE	
Item 4:	BishopGEOFFREY CHATFIELD SnellCLIFFORD ROSE	
Item 5 :	RoutledgePETER SALLIS StaffordPAUL WILLIAMSON	
Item 6 :	HarrisROBIN ELLIS CarolineBELINDA CARROLL	
Item 7 :	LizLISA LANGDON Mrs. Glover ...GLEN NELSON	
Item 8 :	DeaneSTEPHEN WHITTAKER Security Man ...WALLY THOMAS.	
Item 9 :	Callan written and created by JAMES MITCHELL.	
Item 10:	Story Editor GEORGE MARKSTEIN	
Item 11:	Designed by BILL PALMER	
Item 12:	Directed and Produced by REGINALD COLLIN	
Item 13:	STANDARD "THAMES" COLOUR PRODUCTION <u>SLIDE:</u>	

FADE SOUND AND VISION.